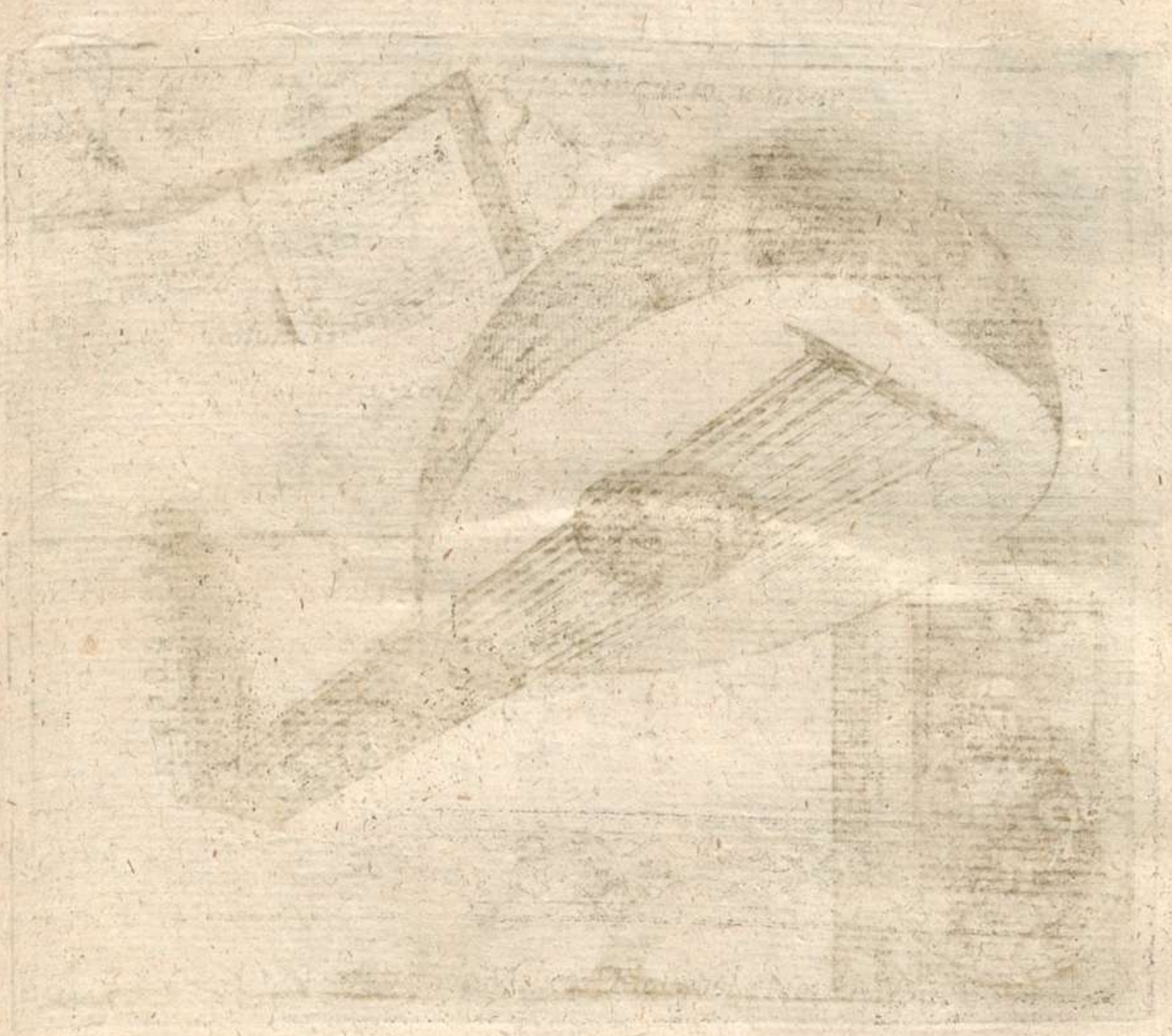
Testudo Gallo-Germanica:

HOC EST:

NOVÆ ET NUNQUAM ANTEHAC EDITÆ RECREATIONES MUSICÆ, AD TESTUDINIS USUM ET TABULATURAM, TAM GALLICAM quàm GERMANICAM, accommodatæ: Ex præstantissimis hujus ævi & artis Magistris, Italis, Gallis, Germanis, aliisq; collectæ, novo typorum genere, in gratiam suaviss. hujus artis amatorum, nunc primùm in lucem productæ.

IN QVIBVS CONTINENTVR, VT IN SVA CVIVSq; Lingua appellantur, Præludia, Fantasie, Ricercari, Canzoni, Motete, Madrigali, canzonette, Pavane seu Paduane, Passomezi, Gagliarde, Intrade, Bransles, Voltes, Alemandes, Courantes, & aliæ variæ supradictarum, aliarumq; Nationum cantiones & Choreæ.

Peculiari studio, cura & sumptu
Georgii Leopoldi Fuhrmanni, Civis, Chalcographi & Bibliopolæ Norici;
ANNO CHRISTI
M. DC. XV.



Ad candidum & Musicæ studiosum, lectorem,

PRÆFATIO.

HAEC est omnium, qui quascunq; ferè artes, in primis autem laudatissimam & suavissimam illam, quam Musicen *vocamus, lucubrationibus & scriptis suis exornare, illustrare & propagare satagunt, conditio; ut varia hominum judicia, sive æqua illa sint, sive iniqua, experiri & subire cogantur: Quod quidem per multis, tam à veneranda antiquitate, quam superiori (ut de nostro jam taceam) seculo, mutuatis exemplis, palàm fieri comprobarique possit; nisi temporis angustia, & lege epistolari, quæ modum excedere vetat, excluderer.*

Quum vero amicissime lector, tuæ præcipuæ utilitatis, addo etiam hilaritatis & recreationis gratiâ, præsens opus Musicum, tam ad Gallicam, quam nostratem Testudinis Tabulaturam & mensuram, *ut vocant,* accommodatum, *meis non sanè exiguis sumptibus, peculiariq; studio, diuturno etiam tempore, hinc inde congestum,* & novis nec antidhac usquam in Germania visis characterum typis adornatum; *in mundi huius Theatrum Musicum producere, publiciq; juris facere, decrevissem: Non potui non (prætermissis iis, quæ de laude, utilitate & jucunditate, hujus artis suavis. dici poterant; ac jam antè ab aliis alibi decantata sunt;) aliqua utriusq; judicii exempla, tanquam ἐν παρόδῳ obvia, vel tui etiam gratiâ, quæ proinde quoque æqui boniq; facies, in medium afferre.*

Ac ut de iis primò, qui hujus artis callentes & amantes, ac ob id etiam in eam animæquiores fuêre, aliquid commemoremus; offert se nobis præ reliquis, sanctissimus ille & θεόπνευς & Rex & Propheta David; *qui non solum ipsemet, Iosepho 7. Antiq. Iudaic. teste, organa & instrumenta Musica, licet longè à nostratibus diversa, Nabla Scil. & Psalterium cum aliis invenit; sed & egregiè ea tractare, iisq; tam suaviter ludere potuit; ut Citharæ suæ harmoniâ* Saulem *regem, Dominum & antecessorem suum, ab impuro & nequam Spiritu ultione divina exagitatum, restitueret, refocillaretq;: Adq; adeo Deo Opt. Max. hisce suis studiis harmonicis sæpenumero sese probaret: inprimis vero cum Ephodo lineo, tunica sacra indutus, in reductione arcæ fœderis, corã Domino totis viribus subsiliret, Citharæq; suæ* numeris totidem discrimina vocum, *ut de* Orpheo *(cujus historia & memoria, Musicæq; experientia, in hac enim inter Ethnicos familiam ducit, jam tralatitia est)* Maro *noster canit,* obloqueretur: *quamvis à Michale, conjuge, fœmina infrunita, eo nomine subsannaretur, atq; despicatui haberetur, ut 2. Sam. 6. sacræ testantur literæ.*

De Dionysio *quodam* Sophista, *qui sub Imperatore Hadriano floruit, refert,* Suidas, *Eum lib. 24.* rythmicorum commentariorum, historiæ Musicæ *36. in quibus tibicinum, Cytharædorum, Poetarumq; omnis generis mentio; itemq;* libros 22. Musicæ disciplinæ *sive disputationum* edidisse: *Quæ in Platonis republica* Musice *dictassint. Indeq; cognomento* Musicum *appellatum fuisse, quoniam in ista arte plurimum excelluerit.*

Quin & Socratem *ipsum, ipsius Oraculi testimonio, Græciæ sapientis. in senectute Musicam tractare, atq; à Canno fidicine perdiscere, non erubuisse testatur Plato: Eundemq; cuidam objicienti; An non puderet in provectiori ista ætate studio Musico operam dare? respondisse.* Magis pudendum, in senectute ignorantem esse, quam in eadem studere. *Quo & illud pertinet:* Γηράσκω δ' ἀεὶ πολλὰ διδασκόμενος: Quotidiè discens plurima, fio senex: *Et alterum illud Pomponii IC. in l. ap. Iulian. § d. fideic. libert.* κἂν τὸ ἕτερον πόδα ἐν τῇ σορῷ ἔχω, πανθανόμενος βιβλίοις: *Quod amicus quidem noster hisce numeris explicuit*

Quamlibet in tumulo mihi pes consisteret alter,
Discendi tamen hoc pectus amore flagret.

Quæ & Divi Augustini *alicubi sententia est.*

Sed & ad proximum nunc veniamus seculum: ex quo unum tantum delibabimus. De optimo & verè Augusto, bonarumq; literarum omnium singulari Mæcenate, Maximiliano I.

Imp. *memoriæ proditum reliquit* Cuſpinianus, *quod omnes liberales artes & diſciplinas, inprimis vero Muſicen ita coluerit; ut in ipſius Curia auguſtali Muſicorum Principes, in omni artis genere exercitatiſſimi, qui ipſi Arioni palmam ambiguam facere potuiſſent, tanquam in fertiliſſimo agro, ſuccreverint; ac velut ex equo Trojano, prodierint. Plura in medium afferre meritò ſuperſedemus; ne nimium excreſcat excurratq; oratio.*

II. *Videamus itaq; ex altera parte etiam de aliquibus, qui minus æqui artis hujus æſtimatores fuerunt. In hac claſſe, præter Midam, qui propterea aures aſininas &* Marſyam, *qui vivus meruit excoriari; ideoq; decantatiſſimi; Cum primis obviam ſe agit* Eudamides, *à cantore quodam, qui feliciter ceciniſſet, interrogatus,* qualis ipſi videretur: Μέγας, *inquit,* κηλητὴς ἐν μικρῷ πράγματι, Magnus in re parva delinitor; *ut refert Plutarchus in Lacon: A quo non multum alludit Arcadici illius pecoris de Luſciniæ cantu judicium:* Vox es prætereaq; nihil.

De Demarto *Spartano eod. in loco idem commemorat Plutarchus; Quum pſaltem bonum audiiſſet ſubjeciſſe:* ὦ κακῶς φαίνεταί μοι φλυαρεῖν: Non male videtur mihi nugari. *Tantus erat apud hunc hominem, (ſi modo homo) artium contemptus: quæ licet eſſent operoſæ, tamen ſolummodo delinirent demulcerentq; aures, Reipub. vero nullam utilitatem adferrent ſeriam. Sub hoc vexillo etiam militavit* Solymannus, *Imp. Turcicus: cui quum à* Franciſco I. Galliarum *rege, ut referunt hiſtorici, peritiſſimi & in omni Muſices genere excellentiſſimi dono transmiſſi eſſent artifices: Illis primo quidem ſummopere delectari viſus eſt: At quum populum Byzantinum mox ad eorum concentus audiendos concurrere, artemq; affectare animadvertiſſet; Veritus, ne civium ſubditorumq; animi hac ratione effæminati emolleſcerent; inſtrumentis omnibus confractis, & Vulcano conſecratis, Muſicos ipſo Gallo remiſit.*

Verum enimvero, quemadmodum multitudo errantium errori patrocinium non parit; *Ita quoq;* propter abuſum, uſus nequaquam tollendus aut inculpandus. *Nec enim ſtatim vino, quod Turcæ faciunt, hominibus interdicendum; quia immoderate hauſtum ebrios reddit, mente privat, operta recludit, rixas & cædes multaq; alia mala, morbos item & ipſam accerſit, imò accelerat mortem: quod alias cum gratiarum actione ſobrie ſumptum, qui uſus ejus nativus & proprius eſt, ventriculum imbecillem reſtaurat, corporis vires roborat, concoctionem promovet; ſanguinem puriorem & ſpiritus vivaciores generat, ingenium acuit, ſenectutem lactat, & deniq; ipſum* cor hominis, *ut pſaltes canit regius, recreat atq;* lætificat.

Quod ſi autem, ut huic præludio tandem Colophonem imponam, aliquis percontetur, quid ad hujus operis Citharædici editionem me impulerit; quũ tot egregii & in hoc ſtudio verſatiſſimi artifices, Antoni⁹ Franciſque *videlicet* Pariſienſis, Emanuel Hadrin⁹, Adrianus Denſs, Joh. Baptiſta Beſardus, Matthias Reinmannus, *& alii, jam olim complures id genus libros evulgarint atq; in lucem emiſerint? Huic cum Comico reſponſum eſto:* Palmam in medio poſitam omnibus artem qui tractant Muſicam. *Neq; me ullius lucelli gloriolæve captandæ cauſa; ſed ſolo laudatiſſimæ hujus artis amore, & philomuſis gratificandi ſtudio, ad hoc perductum permotumq; eſſe: Tum etiam, ut celeberrimos & peritiſſimos quoſq; ejus magiſtros, quorum non pauci mihi noti ſunt, evocarem, & ad ſuarum quoq; lucubrationum modulaminumque, ab ſe feliciſſimè compoſitorum editionem invitarem, atque hoc* duplici characterum genere, *quos non parva impenſa ipſe recens ſculpendos curavi, iisq; cuilibet petenti prompto animo & pro virili inſervire paratus ſum, anſam veluti præberem.*

Tuum itaq; nunc eſt Philomuſe *& lector humaniſſime, hoc opus, quod ex famoſiſſimis quibusq; diverſarum nationum artificibus inſtar apiculæ, ex omnibus generis floribus dulciſſimum ſuccum congerentis, collegi, & candido animo tibi offero atq; conſecro; ſerena fronte ſuſcipere, boniq; conſulere; Conatibus noſtris, bene precando favere & non ſiniſtrè judicando fovere. Quod ſi feceris, plura id genus alia non minus grata & jucunda, quam utilia, propediem à me expectabis. Vale, utere fruere & feliciter rem gere.*

Nurembergæ, prid. Martias Anno ultimæ patientiæ Dei ∞ Io CXV.

GEORGIUS-LEOPOLDUS FUHRMANNUS
Civis Noricus.

An den Günstigen vnd Guthertzigen der Music Liebhabenden Leser.

SB mir wol/günstiger lieber Leser/nit vnbewust/daß hiebevor etliche kunstreiche vnd vorneme Musici jhre Tabulaturas vnd Lautenbücher/vnd deren etliche zwar vor längsten/durch den Druck ans Liecht gegeben/ vnter welchen sonderlich berümt/Antoni Francisque zu Pariß gedruckt/dann Emanuel Hadrianus, Joh. Baptista Besardus, Adrianus Denß/ vnd Matthias Reinman: Also daß es ein vnzeitige vergebliche arbeit vnd fürwitz/bey etlichen scheine möchte. Post Homerum Iliada retexere, vnd nach angezognen Auctoren mit dergleichen herfür brechen wölle zumal weil ich ex professo mich vor keinen Meister in dieser Kunst dargeben kan. So hab ich jedoch nicht zwar grosses ruhms oder gewins halben/ sondern allein auß tragender neigung zu dieser löblichen vñ lieblichen Kunst/mit deren/ neben den studiis, vff vnterschiedlichen teutschen vnd Französischen Hohen Schulen vnd Vniversiteten/ich mich vil Jar delectirt, kein vmbgang haben können/derselben/vnd jhren Liebhabern zu besondern Ehren/ Dienst vnd behäglichem gefallen/was ich angeregt geraume Jar hero in Teutschland/Franckreich/ auch andern Landen vnd Orten/ da dieser Kunst vorneme Meister floriret, vnd theils noch floriren/ von aller hand künstlichen Lautenstücken so meistentheils hiebevor noch nie in Druck kommen/zu wegen bringen vermöcht/zu colligiren, vnd in gegenwertiges volumen nicht ohne grosse lang mühe vnd vncosten zusammen zu tragen/ auch solche hiermit durch meine typos ans offene Tagliecht zu geben vnd publiciren, mich mit grossem fleiß bearbeitet.

Dann ich mir vor ein Nachtheil gerechnet/da diese schöne vnd herrliche Stück mea culpa vnter der banck stecken/vnd in der Finsternuß verligen bleiben sollen. Der gäntzlichen zuversicht/es werde diße meine wol gemeynte arbeit vncost vnd fleiß/ bey verständigen vnd kunstliebenden Biderleuten/ mit danck auffgenommen werden: Was andere/vnnd sonderlich die Cavillanten vnnd Momos anlangt/ weil es an selbigen auch nicht mangeln würd (dann nie nichts/ so recht vnd gut es jmmer seyn können/ an tag bracht/ da sie nicht jhre Neidharts vnd Wolffszäne an abgewetzet) muß ich der Welt jhren lauff lassen/ vnd mich deß trösten/ daß es andern vnd vornemeren Autoren in allen Faculteten, scientien vnnd Künsten auch also ergangen/vnd jhrer mit nichten verschonet worden. Diese angeregte Neider vnd Tadler nun/ quos non unius æstimamus assis, alle hindan gesetzt/ will ich mich zu der Kunst Liebhabern/ discipeln vnd principianten gewendet/vnd sie gebeten haben/daß sie diß auß guter wol meynung vnd zu jrem nutz/nach Teutscher vnd Frantzösischer Tabulatur vnd Mensur in Druck gefertigten Lautenbuch von mir vor willen/ vnd in guten/ zu dienst/ in massen ich hierbey kein andere intention habe/vff vnd annemen.

Den berühmbten vnd erfahrnen Meistern aber/deren mir zum theil wol bekannt/soll hierdurch verhoffentlich anleitung vnd vrsach gegeben werden/daß sie mit jhren eygnen Compositionen vnd Stücken sich dermal eins selbst herfür thun/vnd ans Liecht geben: Welchen vff anlangen ich gern vnnd willfährig mit meinen zwyfachen hierzu von newem geschnittenen Schrifften vnd literen, davon die Proben von diesem Werck schon gesehen/ vnnd ich darfür halten will/sie jhnen nicht übel gefallen werden/ zu dienen mich will offerirt haben. Vns hiermit aller seits vnd zu aller zeit dem reichen Gnadenschutz deß Allerhöchsten trewes fleisses entpfehlende. Nürnberg/ Mense Martio, 1615.

Georg Leopold Fuhrmann/
Burger daselbsten.

NOMINA AUTHORUM, IN LIBRO HOC COLLECTANEO PASSIM OCCURRENTIUM.

D. Laurencinus, Romanus.
Diomedes, Venetus.
Ioh. Perichonius, Parisiensis.
Carolus Bocquet.
Mercurius, Aurelianensis.
Ioh. Doulandt, Anglus.
Robertus Doulandt.
Georgius VVesper.
Sig. Iacob.
Sig. Polonos.
Antonius del. Pergamasco.
M. Gallileus, Italus.
M. Aloyson, Anglus.
Ioh. Leo Hasler, Noribergensis
Valentinus Strobelius, Turingus.
Elias Mertelius, Argentinensis.
Tobias Kün.
Georgius Schew.

INDEX MODVLAMINVM.

Proba literæ novæ ad Testudinem accommodatæ.

Mensura.

Gallica.
Germanica.

Chori inferiores.

7 8 9 10.

In hunc modum observa literas

b c d e f.

Notæ in Modulaminibus observandæ.

Ad D. Georgium Leopoldum Fuhrmannum, Civem, Calcographum & Bibliopolam Noricum, Musices & Testudinis studiosum & amatorem.

ORgana si memores, fidibus quæcunque loquuntur,
Est Testudineæ gloria prima lyræ.
Aurea testudo: Phœbi decus Aonidumque:
Et Regum & dapibus non minus apta ducum.
Grata JOVI testudo; laborum est dulce levamen,
Et curas animi non sinit esse graves.
Illa ægrum dulci strepitu solatur amorem.
Illa novas etiam concitat usque faces.
Ergo quod in laudem addictus testudinis, istos
Quales non unquam Musica turba tulit,
Orpheios, FURMANNE, modos expromis; id ipsum
Non postrema est laus, crede, futura tibi.

P. N.

ΔΩΘΕΚΑΣΙΧΟΝ *in Typos Melicos Bibliopolæ Norici, Dn. GEORGII-LEOPOLDI FUHRMANNI.*

QUamvis sint pauci, seclo currente, patroni
Musarum, ut cunctos experimenta docent:
Attamen æternus rerumq; hominumq; creator,
Fautores Musis suppeditare solet.
Aurigam inprimis Leopoldum nomine dictum,
Munificum nostro tempore suppeditat.
Ille typos melicos Philomusis cudere gaudet,
Quò pulsent digitis Trôs, Italùsve chelyn.
Imprimit & varios cantus, quò quilibet istis
Exhilaret mentem nocte dieq; suam.
Det DEUS, ut vivat Cornicis secula noster
Auriga, ac multos imprimat arte typos.

M. Bernhardus Osterbaur Scholæ Sebaldinæ Noricæ Supremus.

In Domini Georgii-Leopoldi Fuhrmanni, Typographi Norici Testudinem Gallo-Germanicam EPIGRAMMA.

HVc ades Aonidum pia turba; frequenter adeste,
Quos recreat dulcis MUSICA, NOSTER AMOR.
Specta opus hoc, propriis, offert, quod, sumptibus, ingens,
FURMANNUS, *Musis quem Neroberga tulit.*
Scilicet est cupidus studiorum quisque suorum;
Tempus & asueta ponere in arte juvat.
Hic sic, quæ didicit, tractat, juvenilibus annis,
Inservire suis omnibus atque cupit.
Dum quicquid Gallus sparsim, quid Teutona tellûs
Continet, ille uno colligit omne libro.
Colligit & parvo precio proponit emenda:
Antea quæ Lydus Cræsus habere nequît.
Ergo agè pieridum tu sancta caterva sororum,
Tædia cui peperit grande laboris onus.
Interpone tuis interdum gaudia curis,
Atque animo placido munera tanta cape.
Da veniam feßo, studiis quoque frænaremitte;
Non semper chartis invigilasse juvat.
Ocia corpus alunt, animus quoque pascitur illis:
Immodicus contra carpit utrumque labor.
Post epulas sit grata chelis, quæ pellere curas
Dispersas animo, tristiciamque solet.
Fertur ut, abducta Lyrneßide, tristis Achilles
Æmoniâ curas attenuasse Lyrâ.
Quid multis dicam? semper fuit, estque sonora
MUSICA *terrigenis, Musica grata* DEO.
Hinc non immerito Nomen Famamque reportat
FURMANNUS, *ponens ocia in illa sua.*
Macte vir & posthac Musis studiisque favere;
Nil curans Momos, queis sua sola placent.
Sic tibi posteritas persolvet præmia laudis:
Et fama implebis solis utramque domum.

Felicis ominis ergò deproperavit
Mauritius Huberinus φιλομαθὴς.

IDEM. *AD ZOILVM.*

Mome quid insultas? quid rodis dente maligno?
Displicet hoc nostrum: da meliora probo.

Interricht / wie man die Abtheilung auff der Lauten machen soll / Auß deß Antoni Francisque, zu Pariß gedruckten Lautenbuch / in vnsere Teutsche Sprach von wort zu wort übersetzt.

DEr nach folgen die 6. Musicalische Figuren / oder Leitern / welche gar nützlich seyn / abzutheilen allerhand Sorten der Musica / von welcherley art oder weise die sollen seyn: Denn etliche Claves, alle die Noten von der Gama oder Musical Leitern in sich begreiffen.

Damit man von jeder Noten die Buchstaben erkennen möge / welche da seyn sollen in der Tabulatur: muß man zehlen / wie vil es Staffeln werden: Vnd wie weit man hat von dem Clave biß zur Noten / von dem spatio zur linia, vnd von der linia biß wider zum spatio, so wol in den Leitern als auch in der Außtheilung / so man auß der Lauten zu verrichten oder zu halten / beydes im hinauff: als im herabsteigen / da wird man finden die Opposition der Noten / was man eygentlich vor Buchstaben in der Tabulatur nemen oder brauchen soll.

Aber es ist zu wissen / wenn man etwa finden wird bey einer Noten ein ♮ quart / oder ein ♯ / muß man hinauff steigen ein halben thon / vnd da wird man an statt deß b, nemen müssen ein c, wenn aber ein d ist / muß man ein e drauß machen / vnnd also muß man es in den andern allen halten vnd gebrauchen.

Die drey ersten Leitern können nirgend anders wo zu dienen / als die Music zu theilen per b mol, vnd die andern drey derselben durch ♮ quart.

Die erste Leiter / wird dienlich seyn zu theilein die gantze Musica zu dem b gehörig / da wird sich finden das obertheil mit dem Schlüssel durchs C sol fa ut, b mol. Exemp.

Die ander kan wol dienen / einen thon über zu tragen / welches gar kömblich vnd gelegen ist zu der Lauten / als auch zur bequemligkeit der Hand / durch den Clavem deß G sol re ut, wie auch durch b mol. 1½ thon über zu tragen seyn / damit das ober theil nicht zu hoch steige.

Die dritte ist zu theilen / was sich finden wird über dem Clave von G sol re ut, durch b mol. Exempel

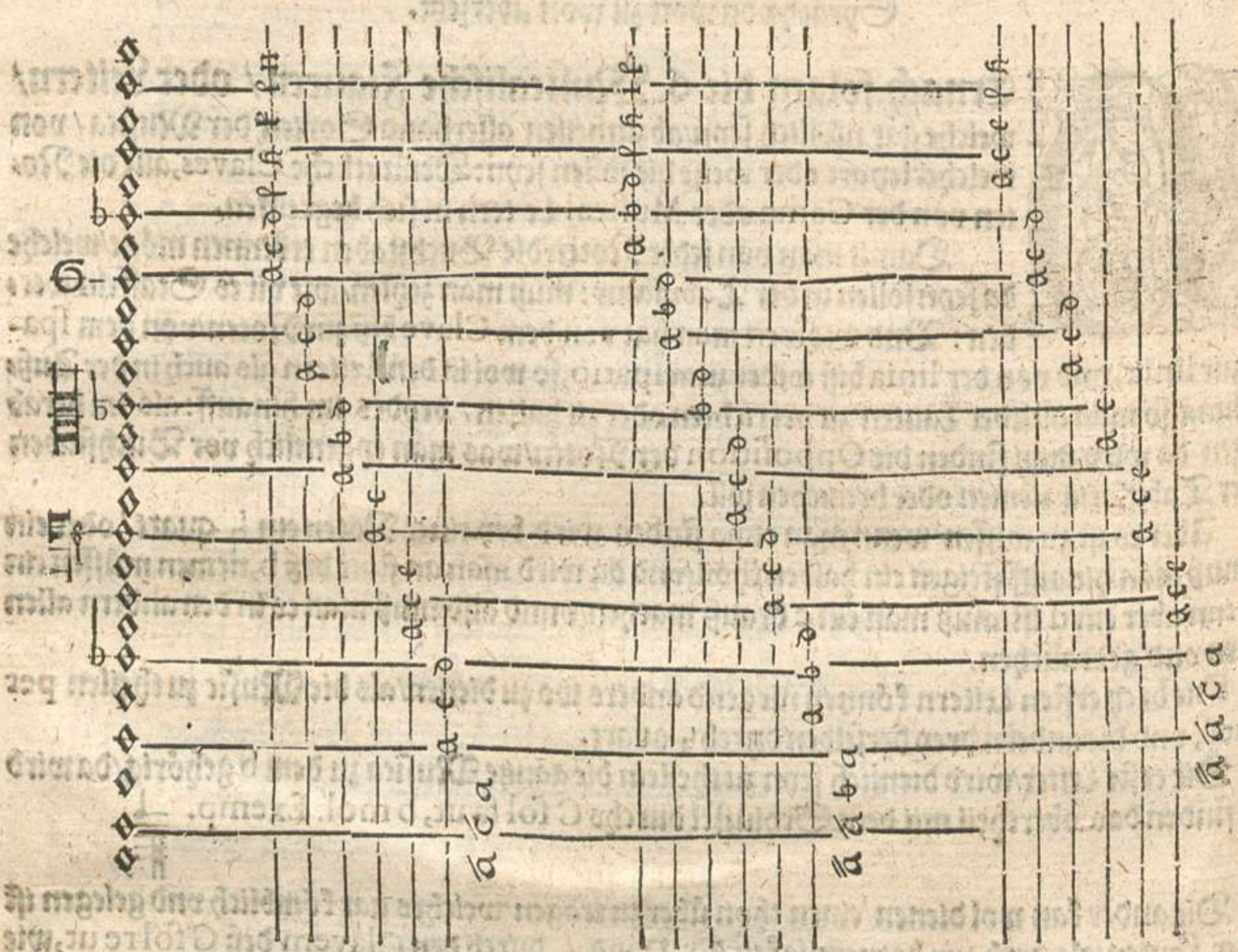
Die vierdte ist zu theilen / was sich finden wirdt im ober theil / wenn man haben wirdt den Schlüssel C sol fa ut, durch b quart / Exempel

Die fünffte kan auch dazu dienen / wie ein thon ein wenig nidriger über zu tragen sey / so findt sichs so gut als das ander / vnd stehet in deß jenigen discretion vnd willn / der theilen will / durch den Clavem G sol re ut per b quart, diese können auch dazu dienen / daß die Musica nicht zu hoch steige. Denn wenn das were / würde es der Hand eine zimliche vngelegenheit bringen oder verursachen.

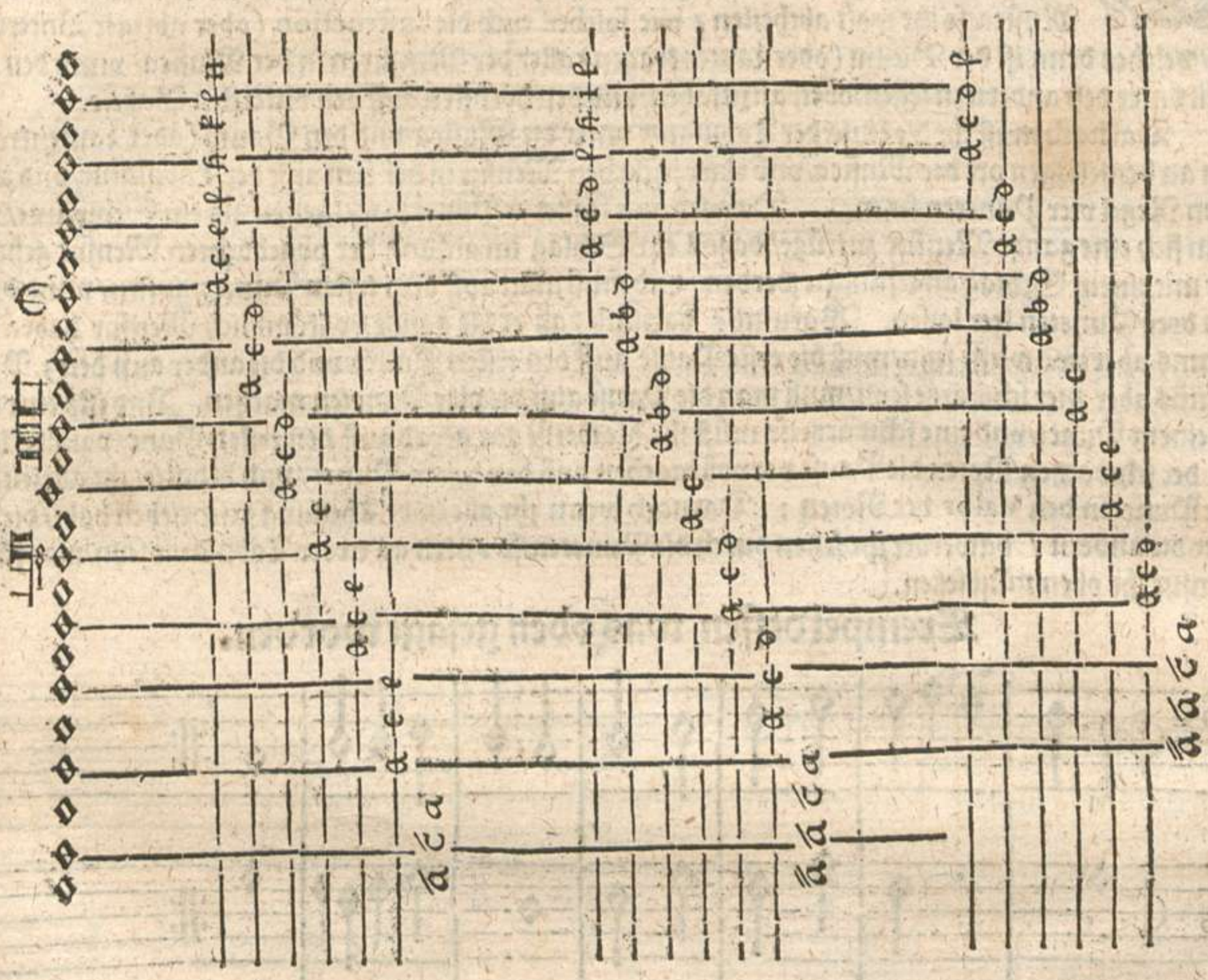
Die sechste Leiter ist zu theilen durchs G / weñ sie sich findẽ werden / oberhalb dem Schlüssel G sol re ut, per b quart, Exempel

Tafel/darauß man kan abtheilen lernen/aller Sorten vnd Weisen der Musica auff der Lauten.

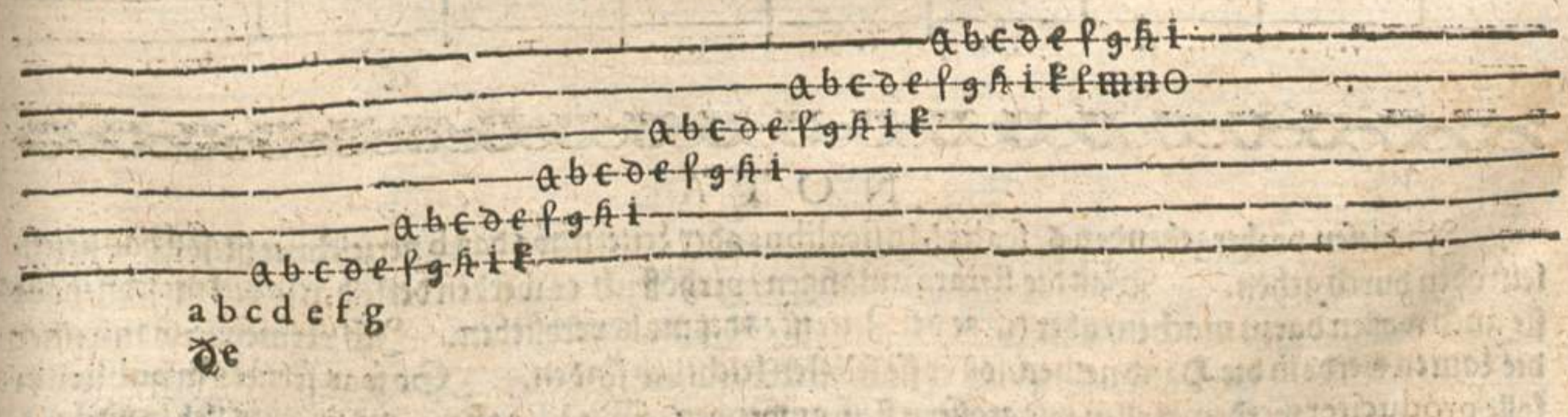
Die erste Scala oder Leiter. Die ander. Die Dritte.



Die



Aller der einfachen oder einerley Thonen/die sich auff der Lauten finden/ hat man allhie vnten die Figur vnd Exempel zu sehen/welche sehr wol dienen zur guten gelegenheit/denen so da theilen / zur wahrnemung der *Consonanten* vnd *Vocalen* in der Theilung.



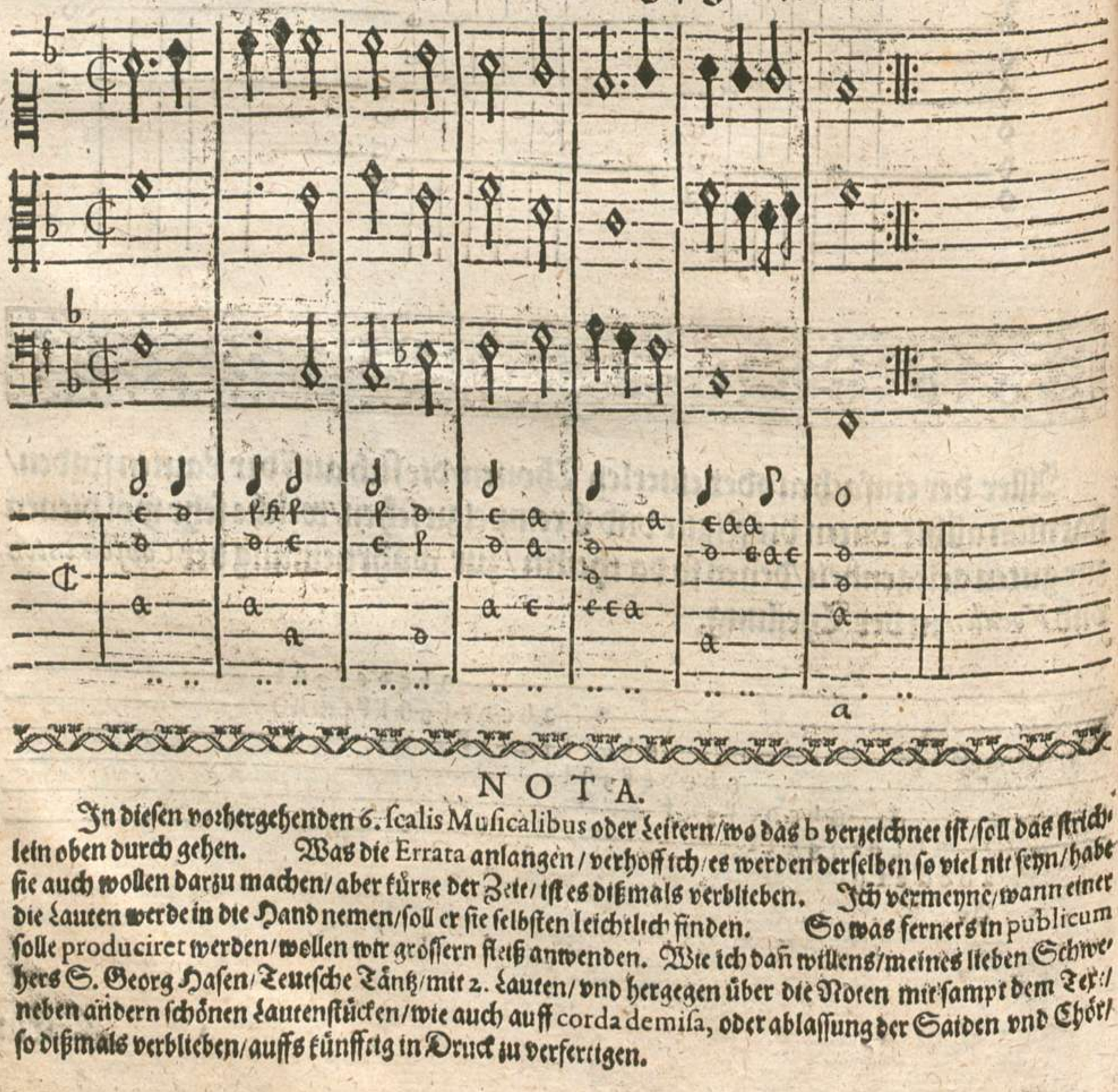
Ein

Ein Discurs/darauß man die art vnd weise/die Musica zu theilen/leichtlich verstehen kan.

ES mangelt jetzt nichts anders / als euch zu verständigen / die Gelegenheit zu binden vnnd zusammen zu fügen die Theilung eine mit der andern / dadurch jhr leichtlich werdet verstehen können jeglicher Abtheilung valor der Noten / vnnd zu schreiben die Musica/so jhr wolt abtheilen / wie solches euch die instruction (oder obriger Vnterricht) gibt/welches denn ist der Baum (oder Lautenkragen) aller der Mensuren in der Musica/ vnnd den einen Theil vnter den andern zu legen/oben anzufahen/vnd den höchsten auff den vntersten Baß/rc.

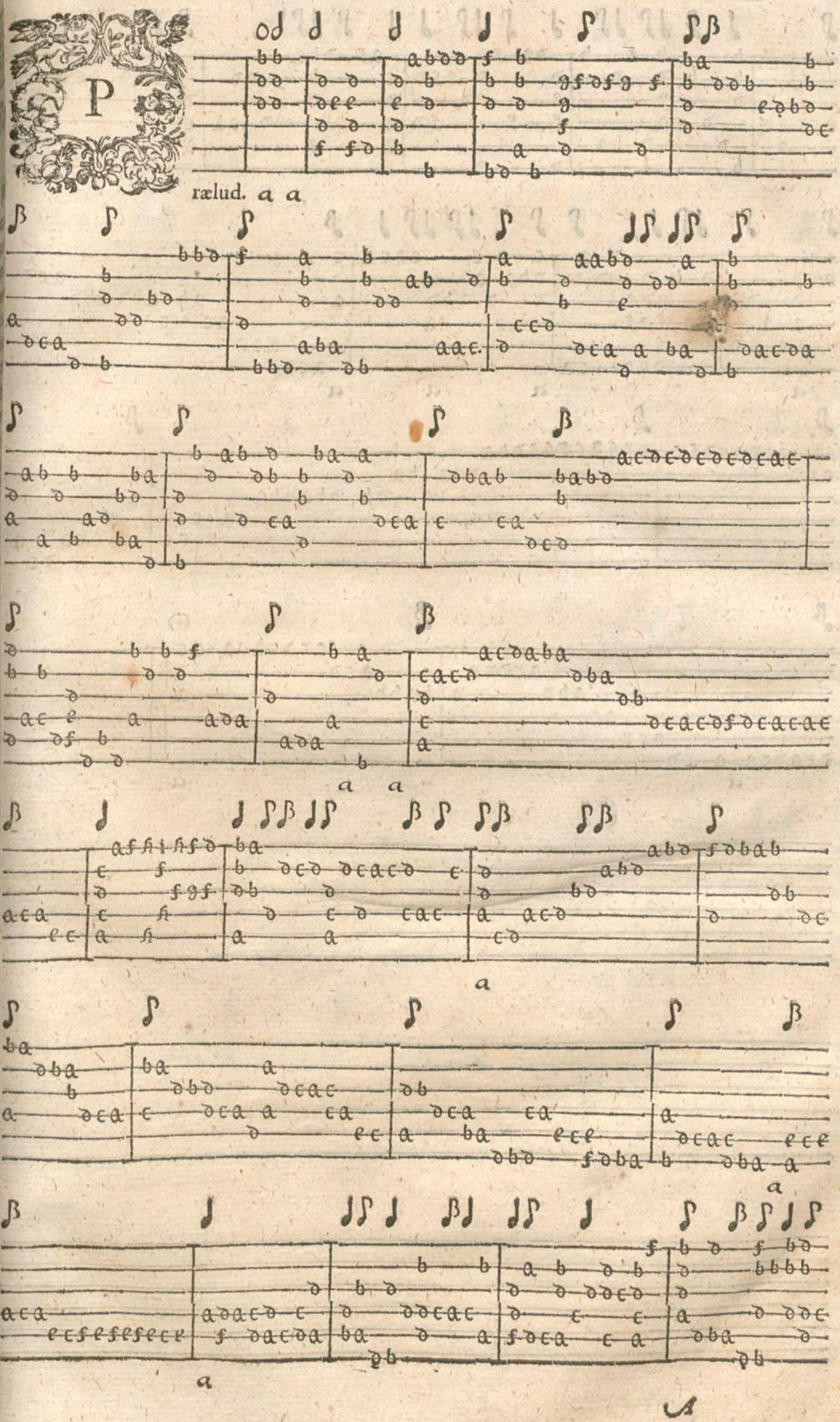
Darnach müst jhr die Linia der Tabulatur vnter die Musica/vnd den Baum (oder Lautenkragen) oben an denselbigen ort der Musica/vnd einer jeglichen Mensur in der Lint auff der Tabulatur/vnd an der letzten Regel vier Puncten setzen. Da wird nun jeglicher Punct so viel gelten als ein Schwartze/ vnnd wenn sich eine gantze Mensur zutrüge/ da soll ein Schlag im anfang der obgedachten Mensur gehalten/ oder mit einem Schlag angefangen werden / vnd muß man auff dem ersten Punct pausirn/ vnnd die andern drey Puncten leer lassen. Warumb? darumb daß er die gantze vollkömblich Mensur haben muß. Wenns aber zwo weisse seyn/muß die erste Pause auff den ersten Punct/vnd die ander auff den 3. Punct/ Wenns aber vier schwartze seyn/muß man die Pause auff die vier Puncten machen. Vnd ists eine weisse mit einem Punct/vnd eine schwartze/so müst jhr die weisse gar gerad auff den ersten Punct pausirn lassen/ vnd der schwartzen Noten die Pause vor voll machen auff den letzten Punct / vnd behaltet jhr allezeit durch diese Puncten den Valor der Noten : Darnach wenn jhr alle ewre Theilung geschrieben habt/ die einen vnter die andern / da werdet jhr sehen durch die Puncten/so vnten an ewrer Tabulatur seyn/was für eine Mensur jhr oben müst setzen.

Exempel dessen was oben gesagt worden.



NOTA.

In diesen vorhergehenden 6. scalis Musicalibus oder Leitern/wo das b verzeichnet ist/soll das strichlein oben durch gehen. Was die Errata anlangen / verhoff ich/es werden derselben so viel nit seyn/habe sie auch wollen darzu machen/ aber kürtze der Zeit/ ist es dißmals verblieben. Ich vermeyne/wann einer die Lauten werde in die Hand nemen/soll er sie selbsten leichtlich finden. So was ferners in publicum solle produciret werden/wollen wir grössern fleiß anwenden. Wie ich dan willens/meines lieben Schwehers S. Georg Hasen/Teutsche Täntz/mit 2. Lauten/vnd hergegen über die Noten mit sampt dem Text/ neben andern schönen Lautenstücken/wie auch auff corda demisa, oder ablassung der Saiten vnd Chör/ so dißmals verblieben/auffs künfftig in Druck zu verfertigen.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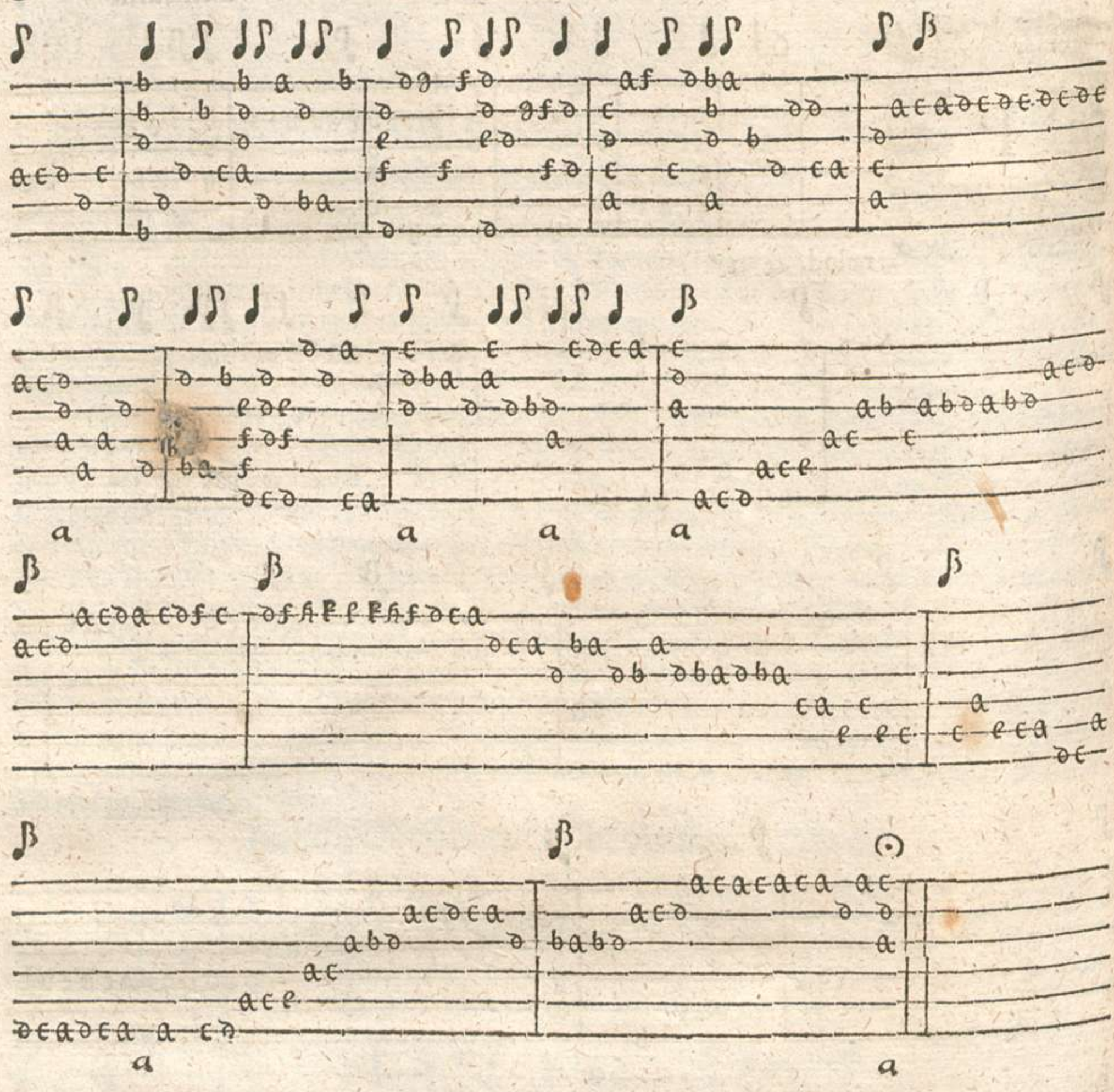

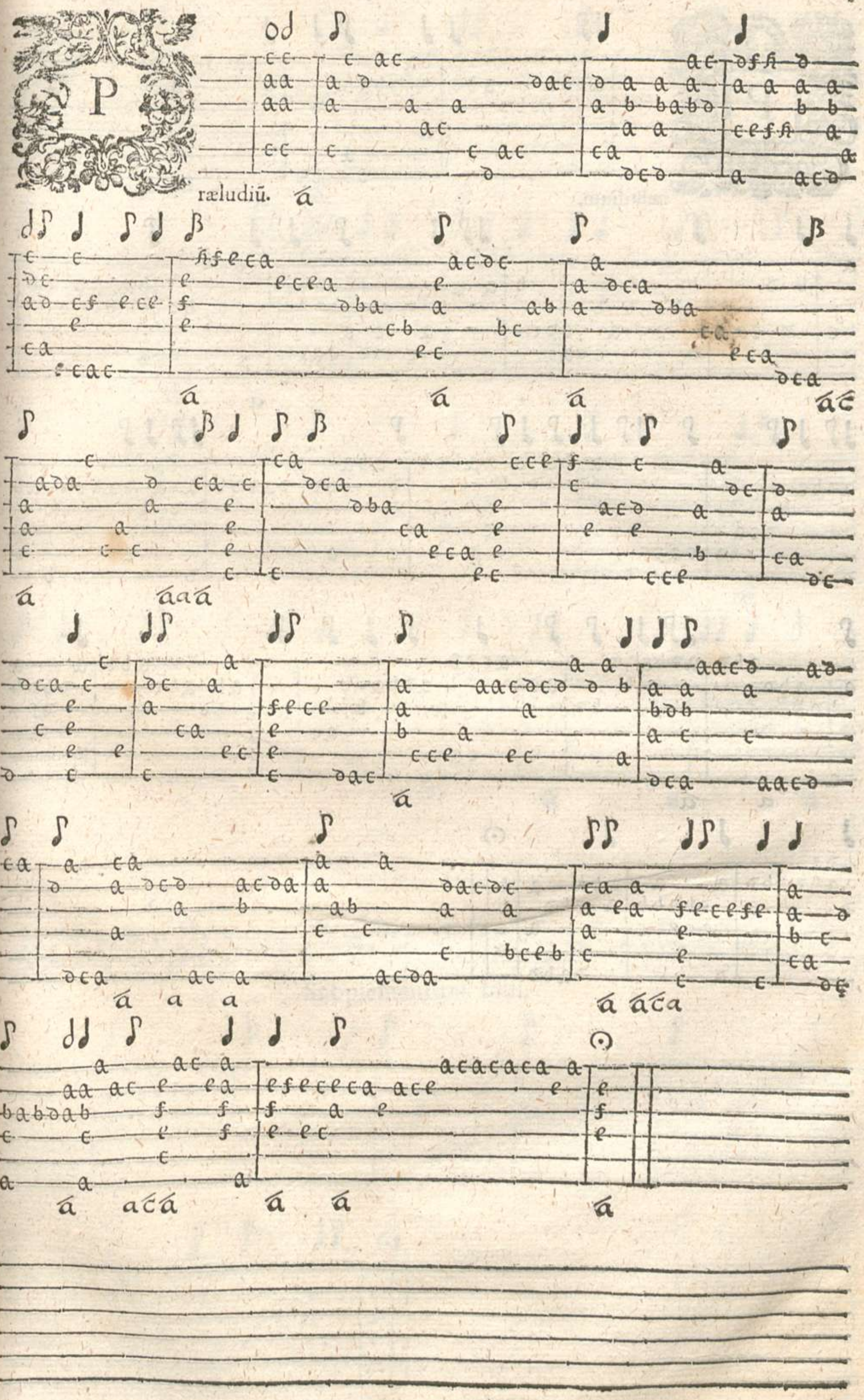
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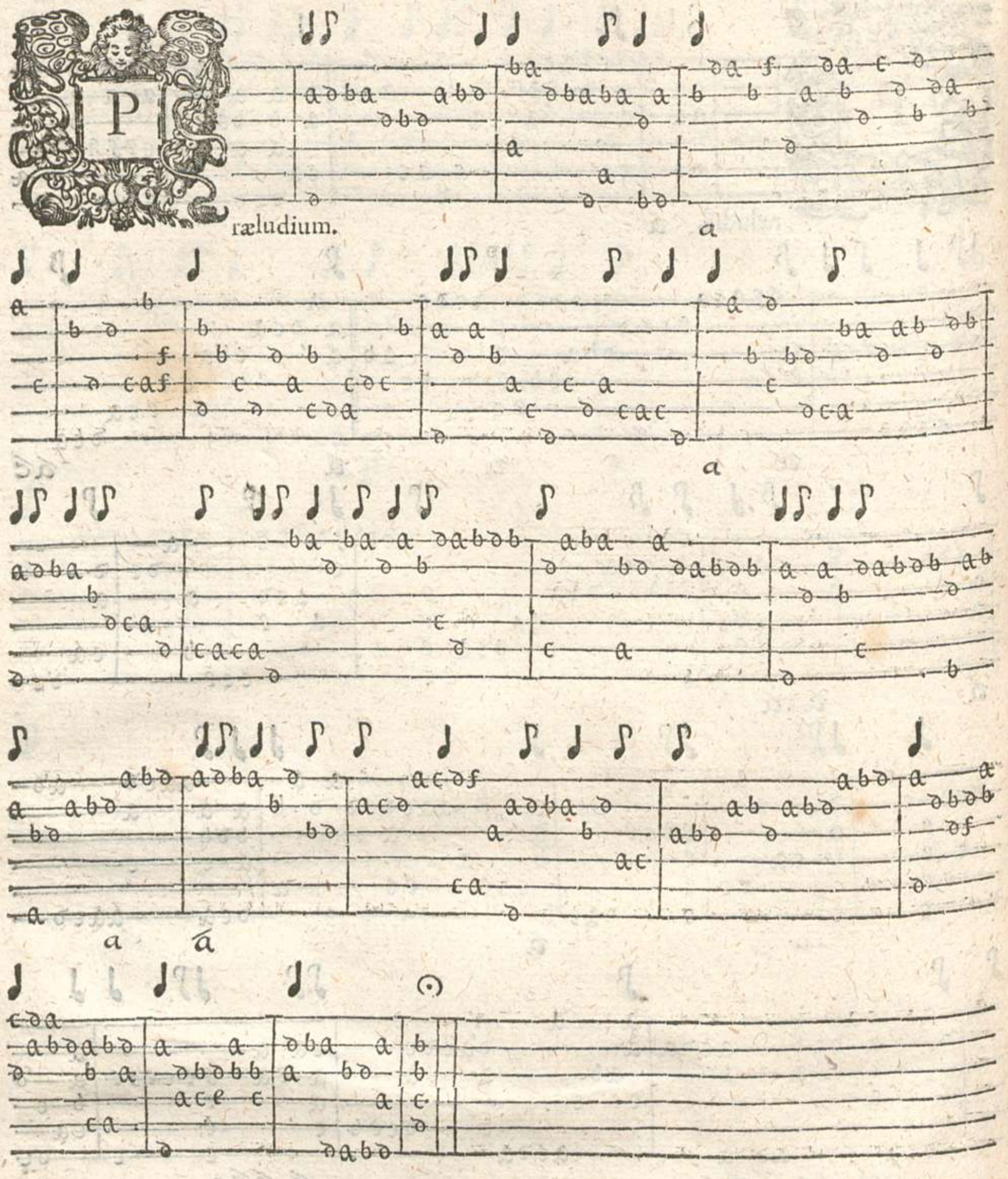
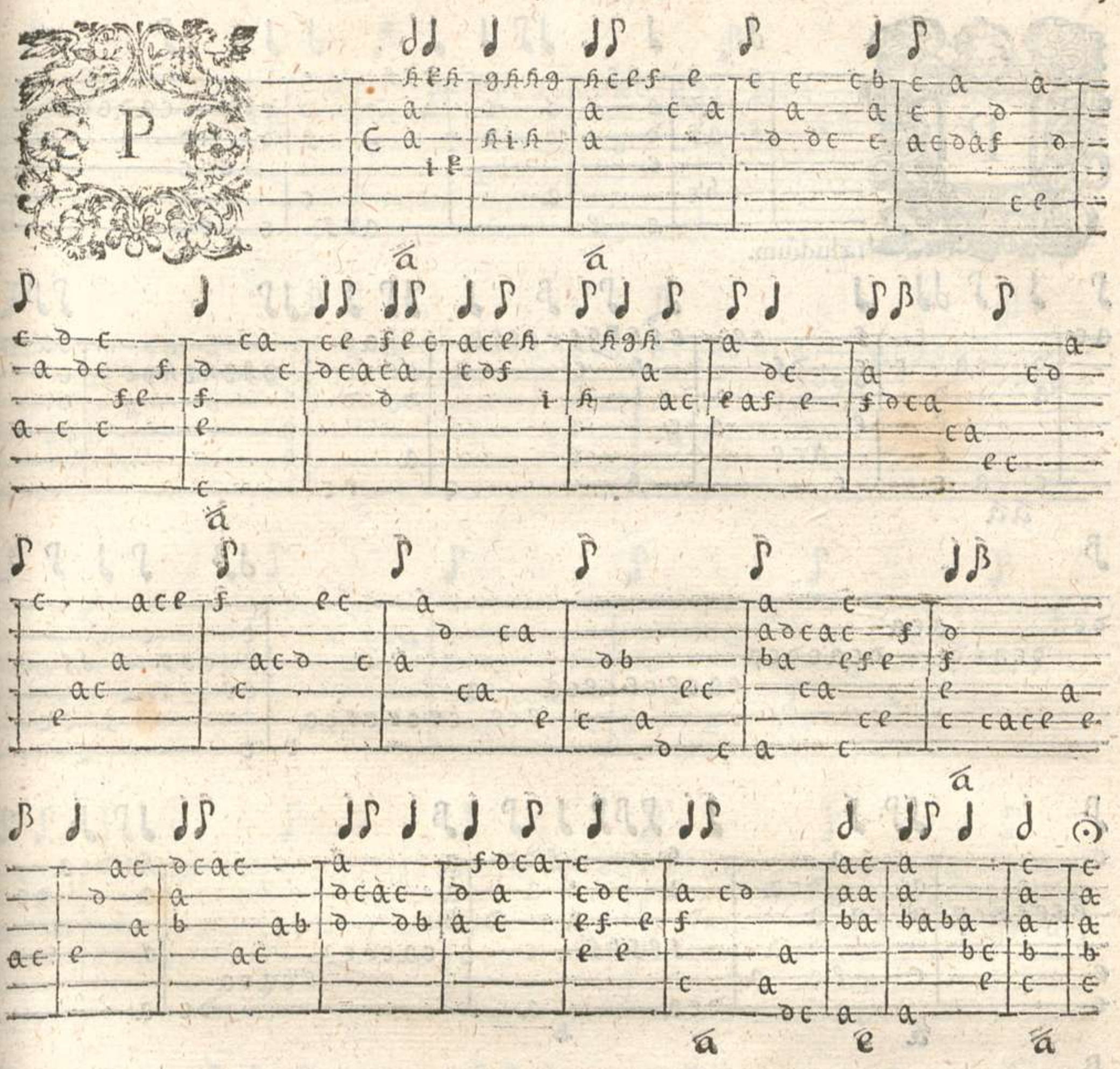
Præludium 5.





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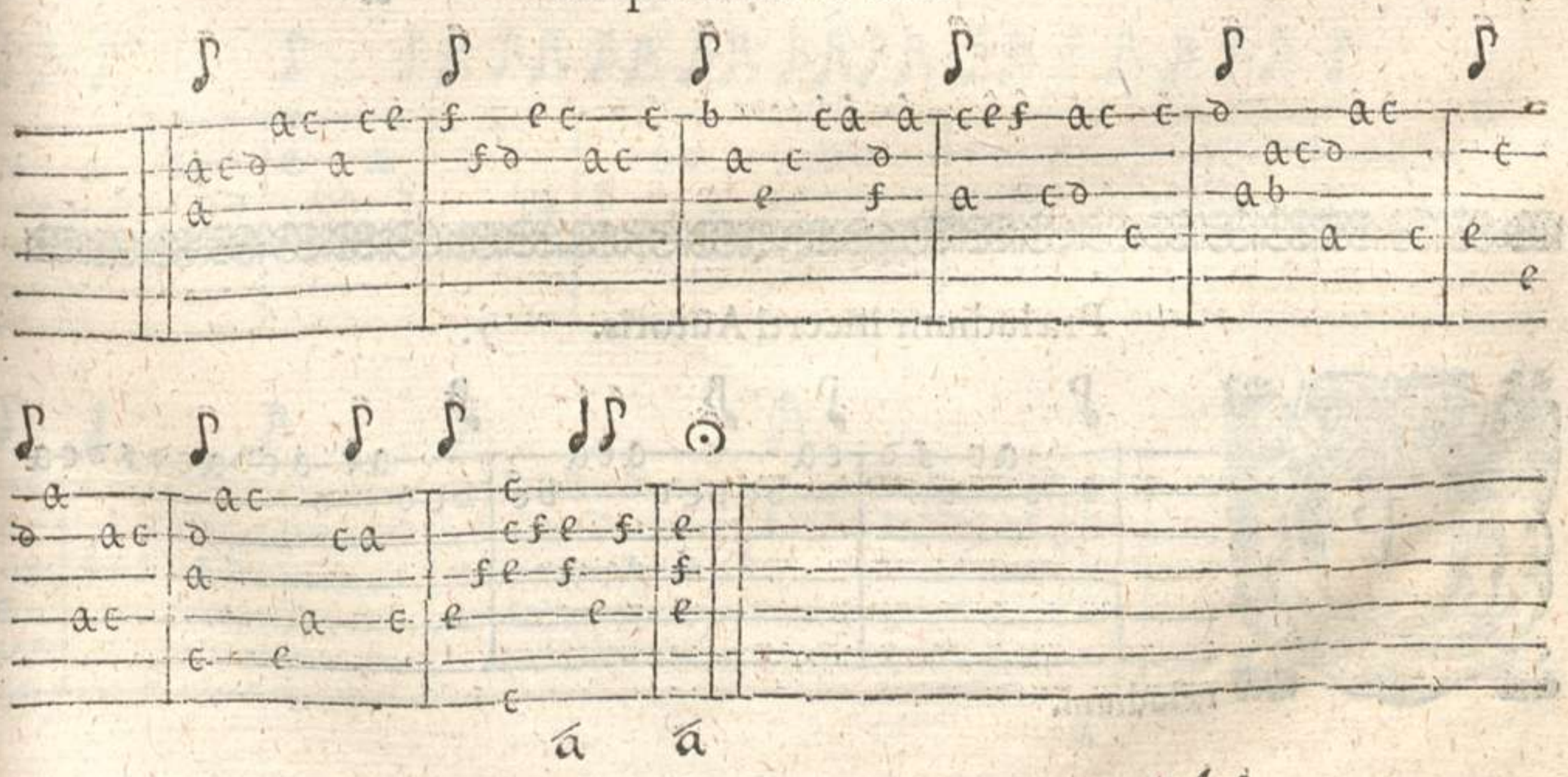

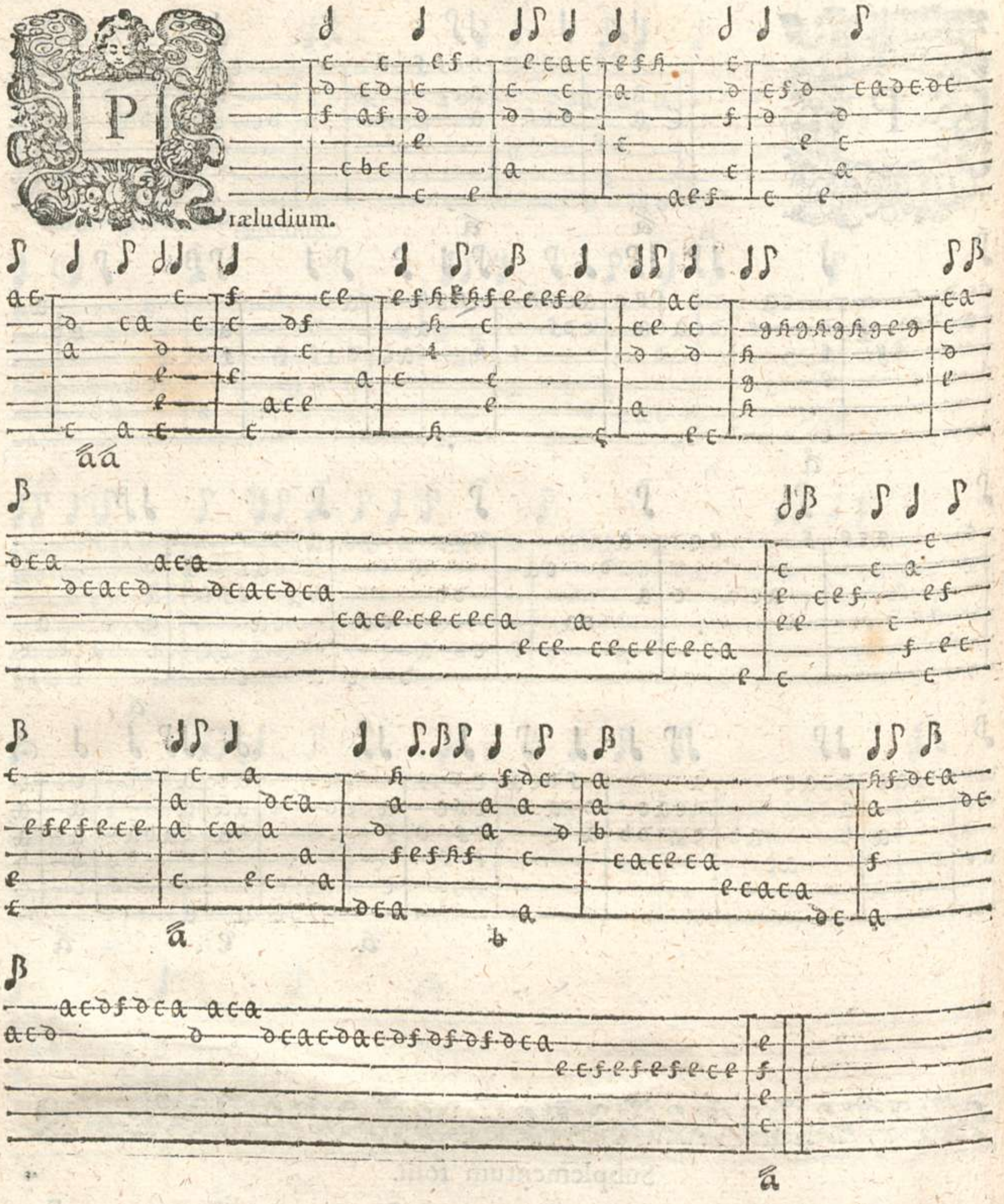

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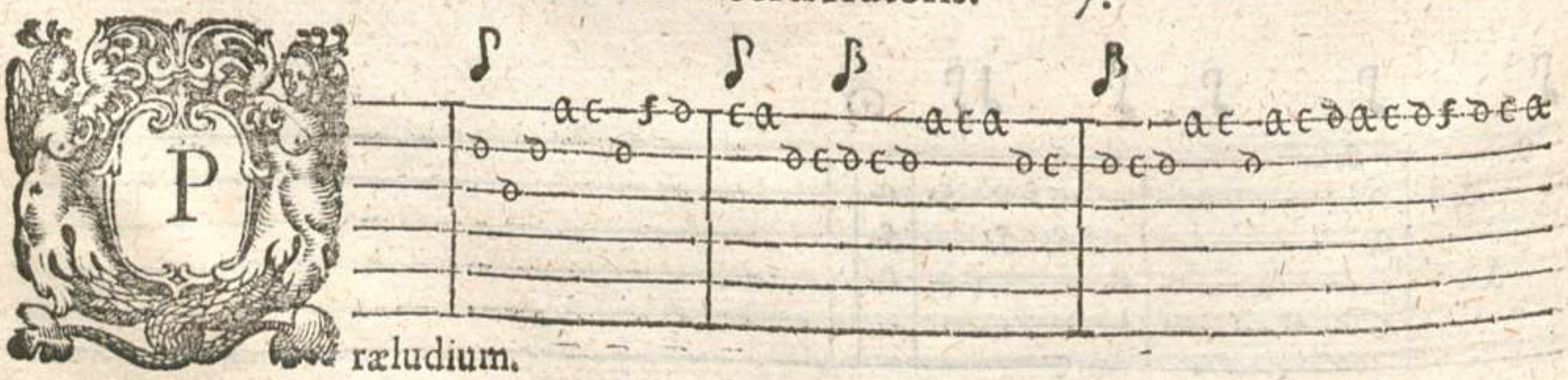
Præludium incerti Autoris. 7.



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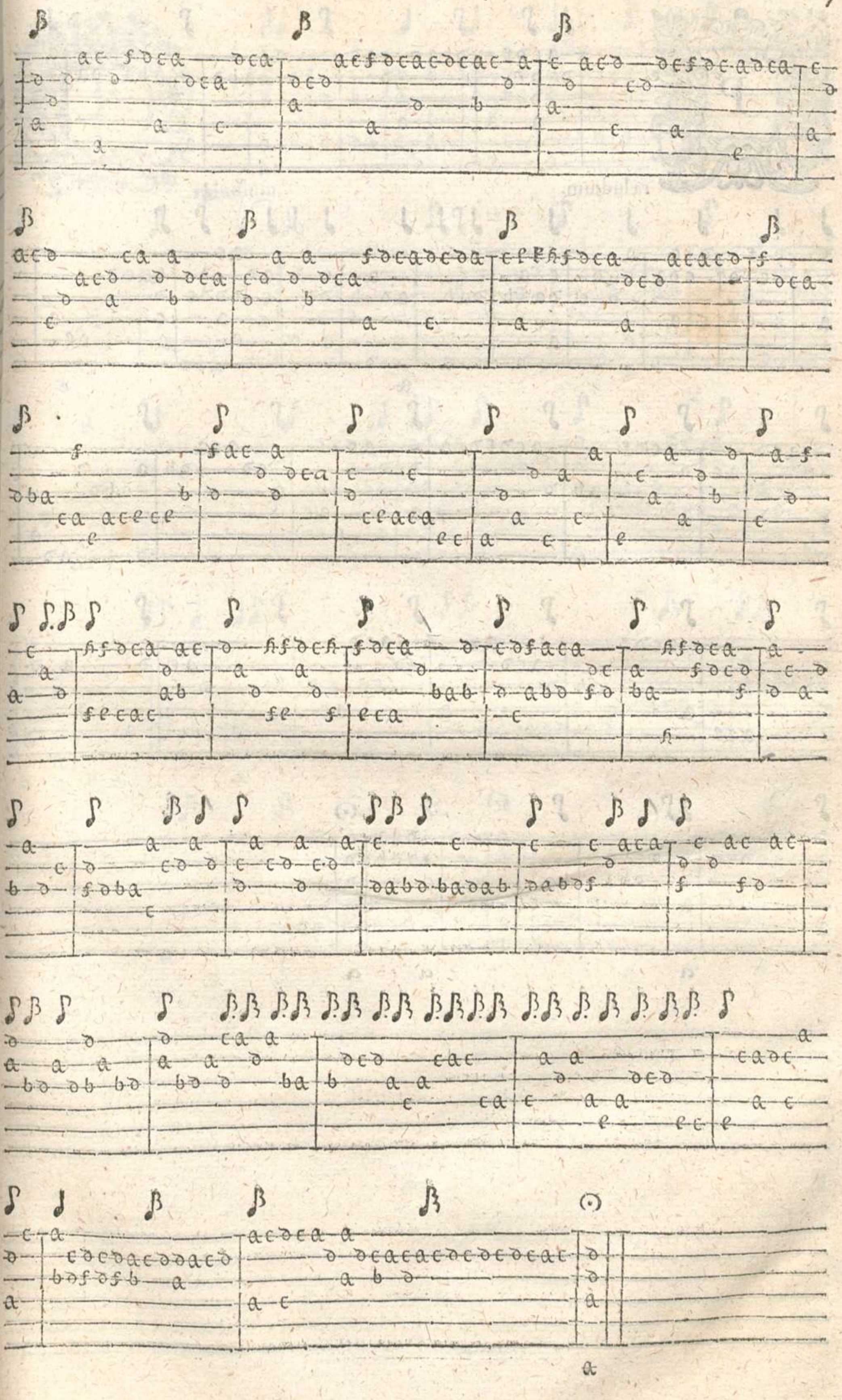

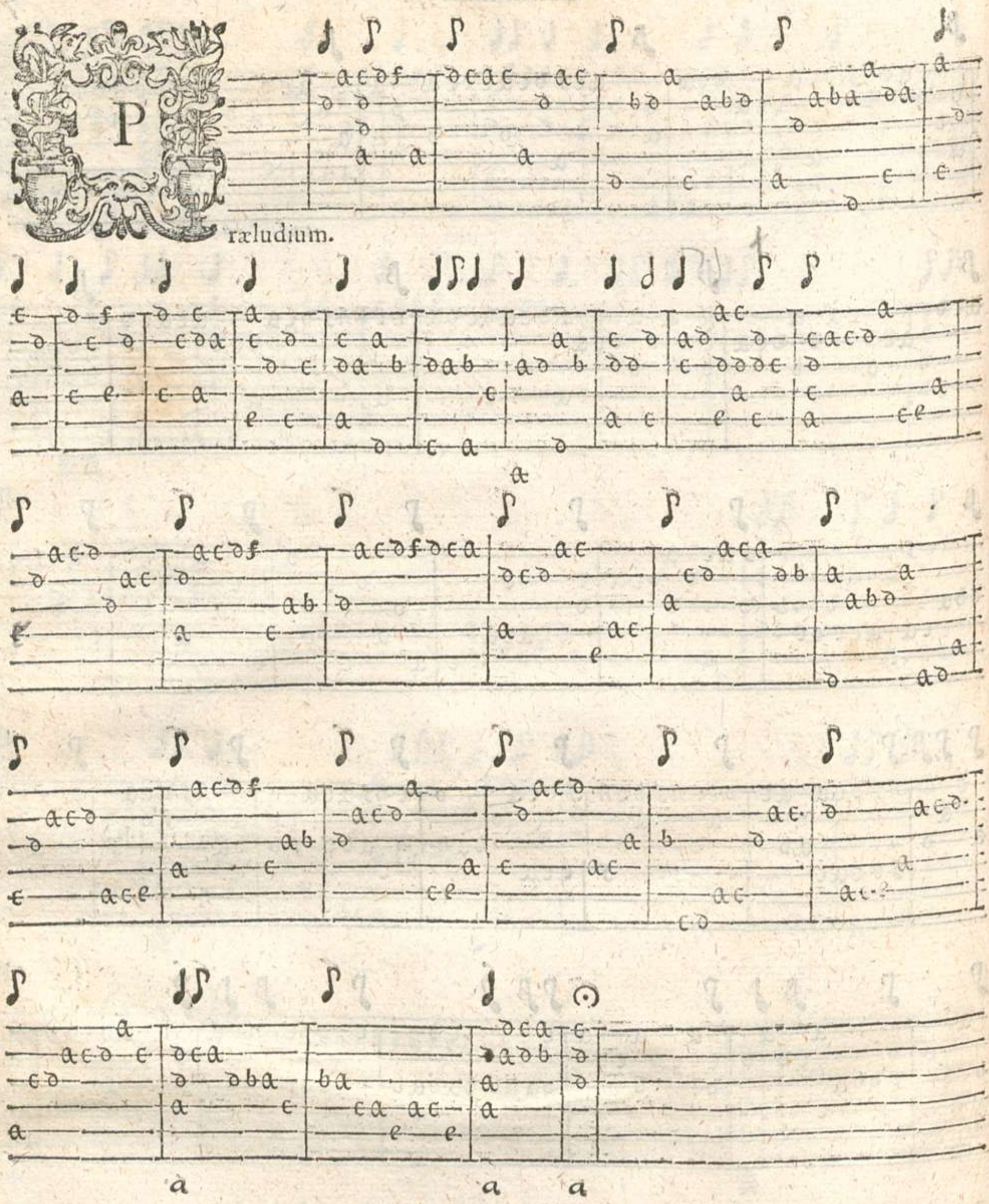
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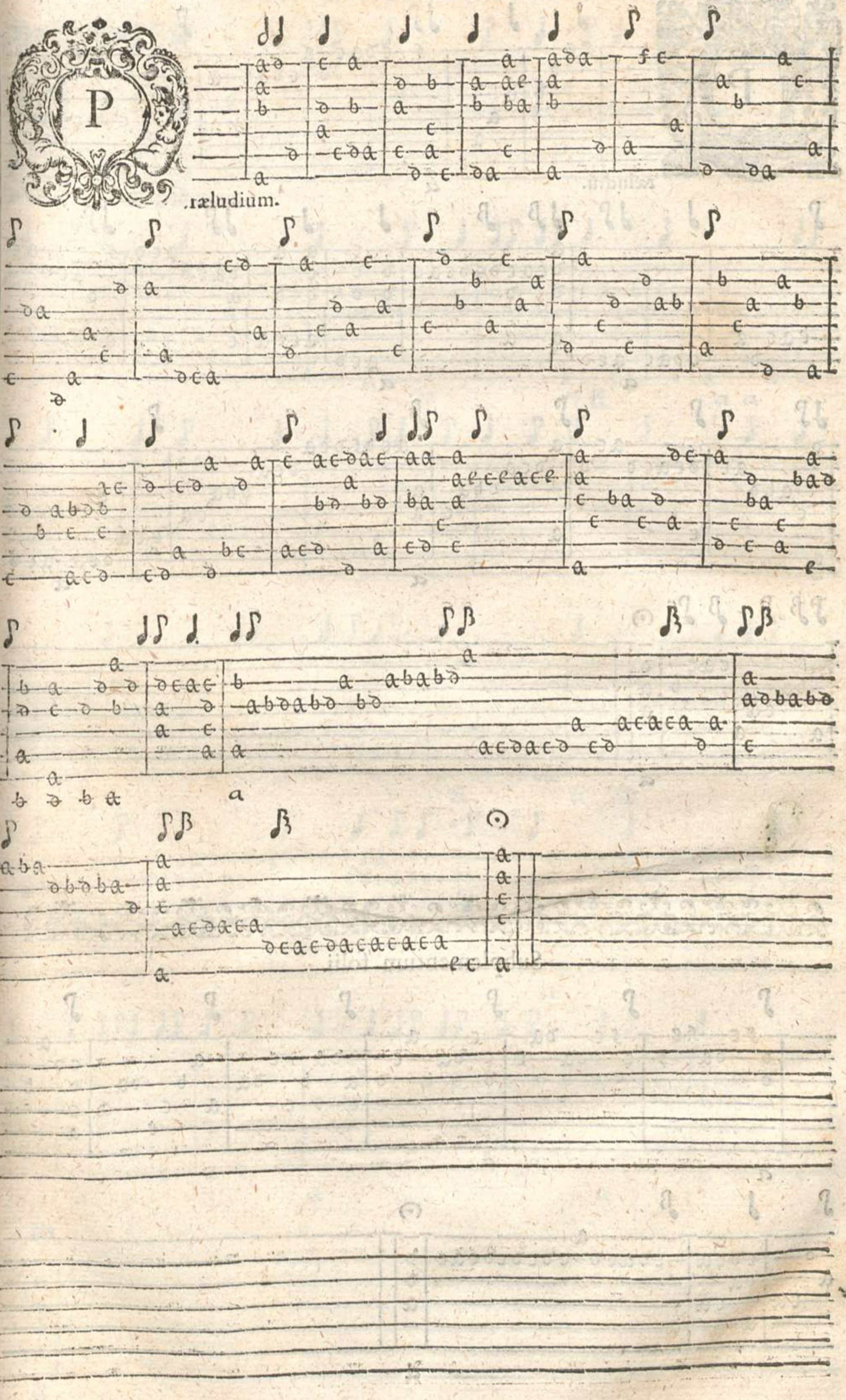
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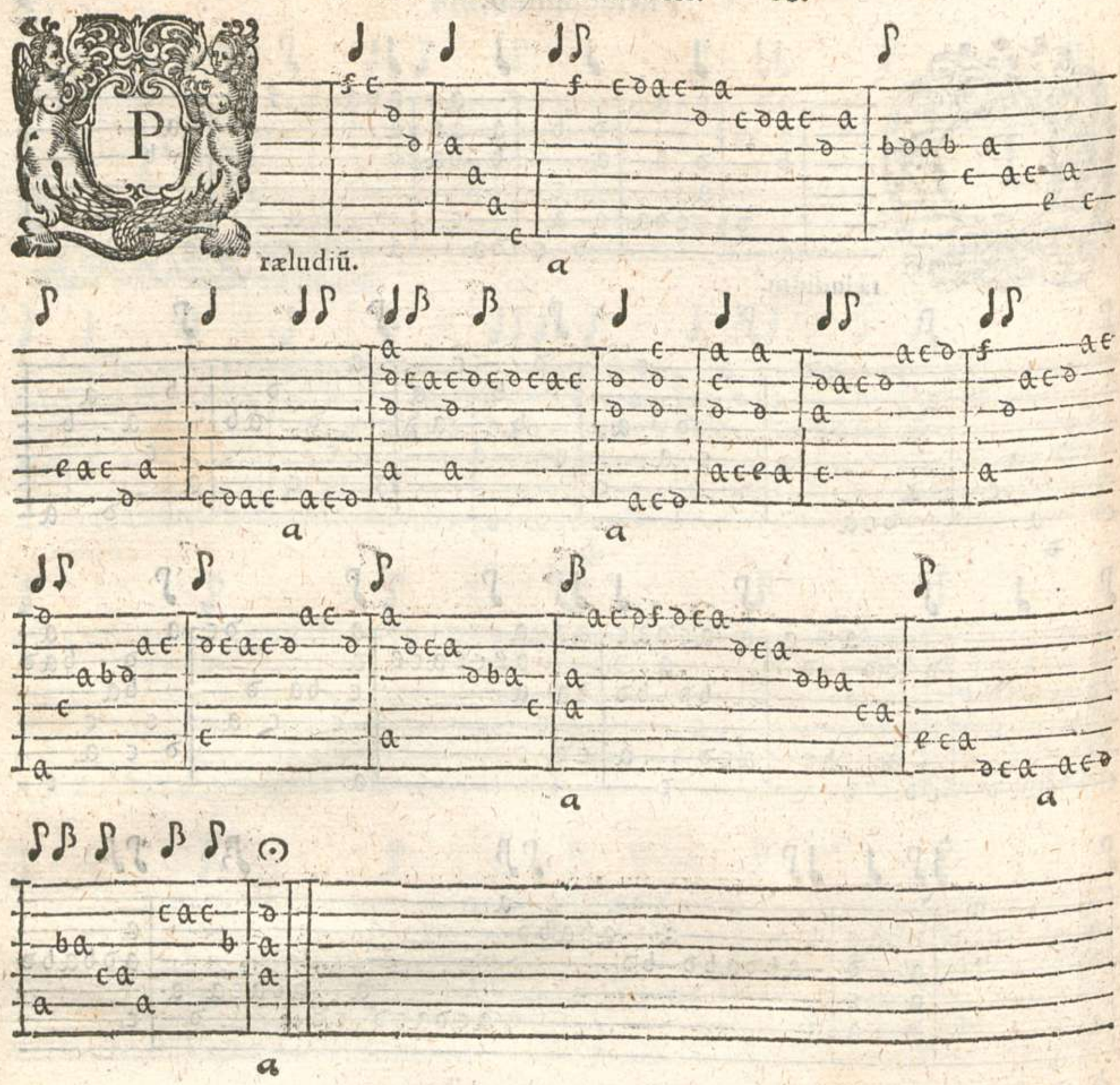

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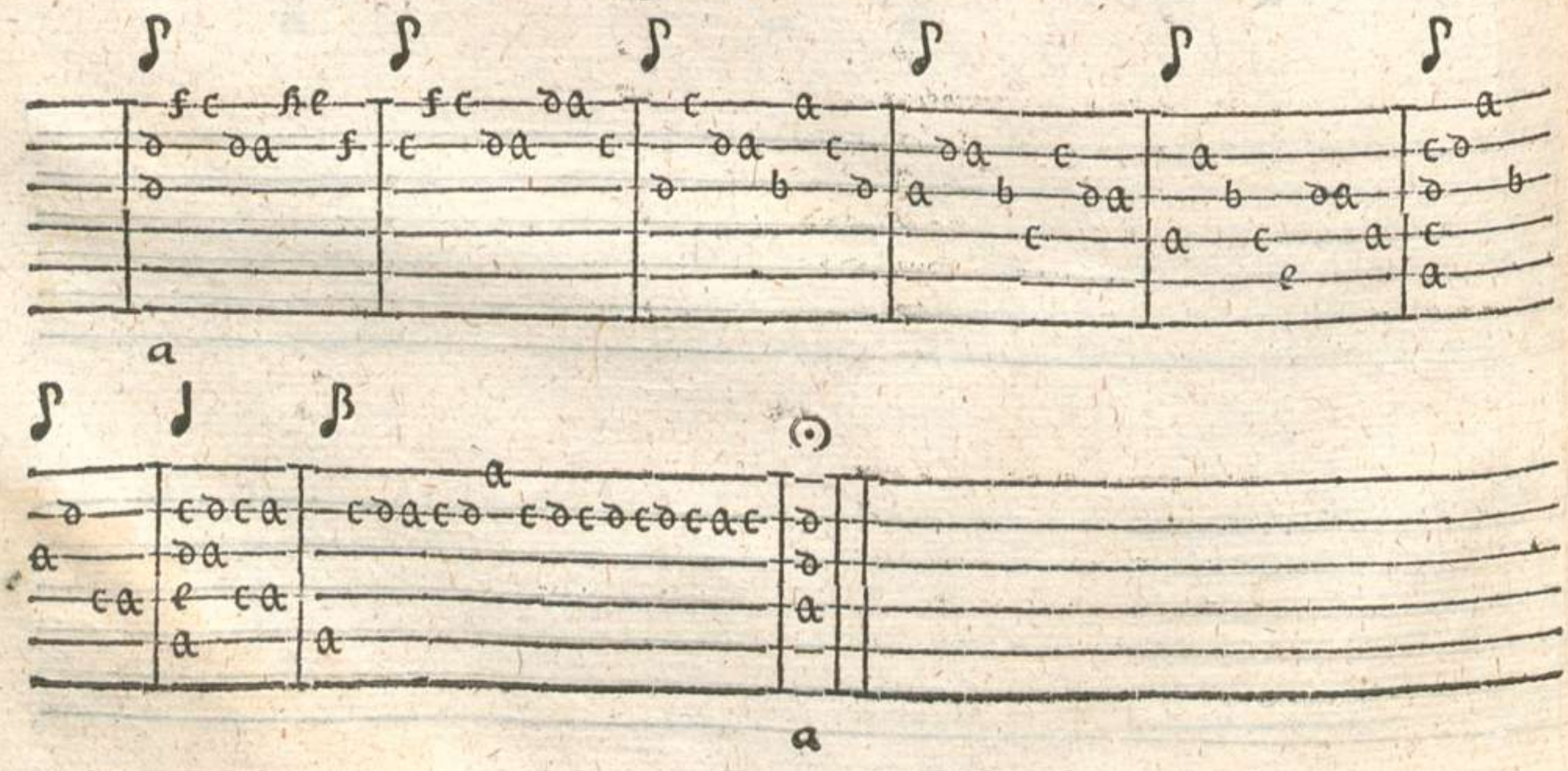

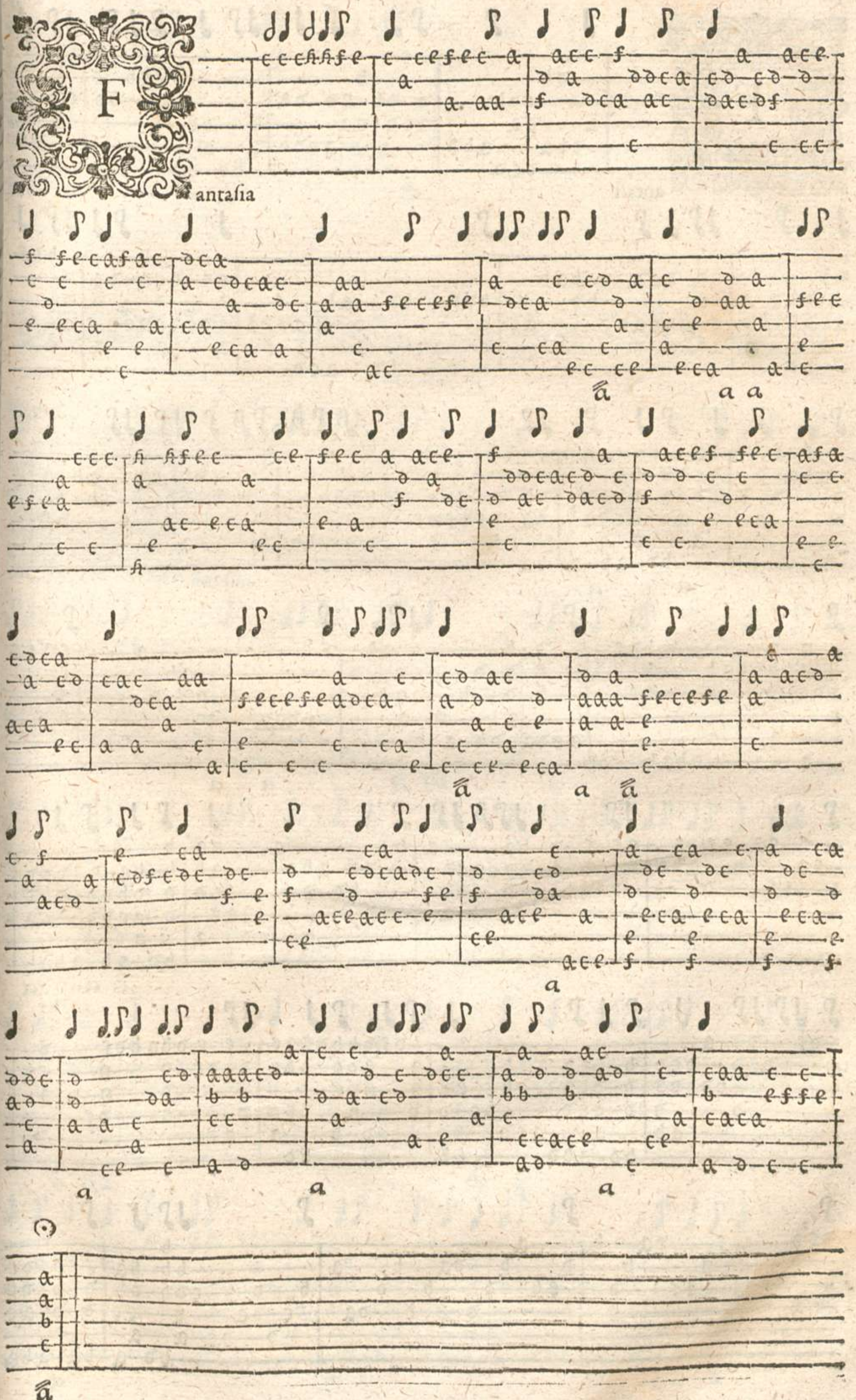
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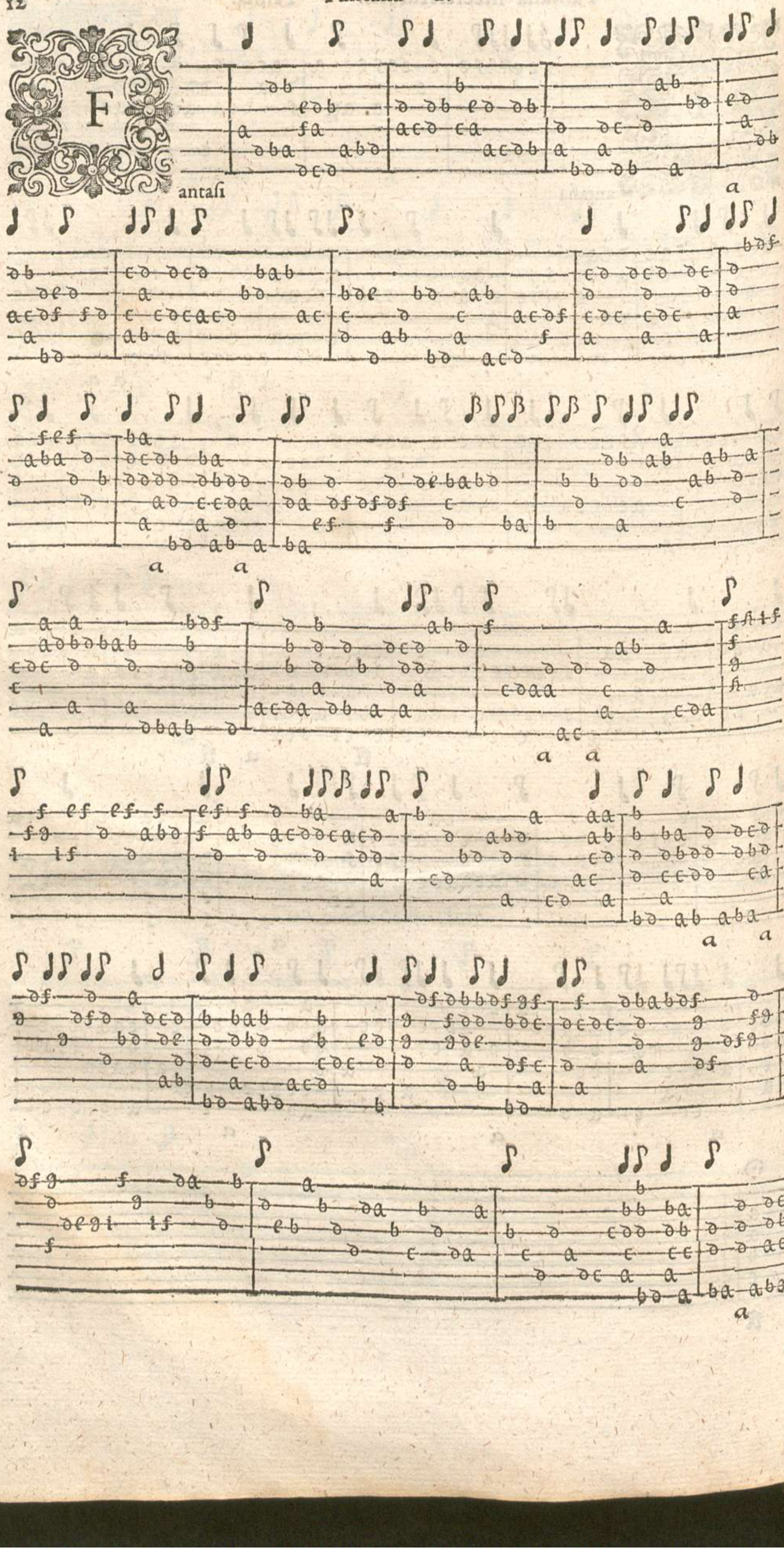
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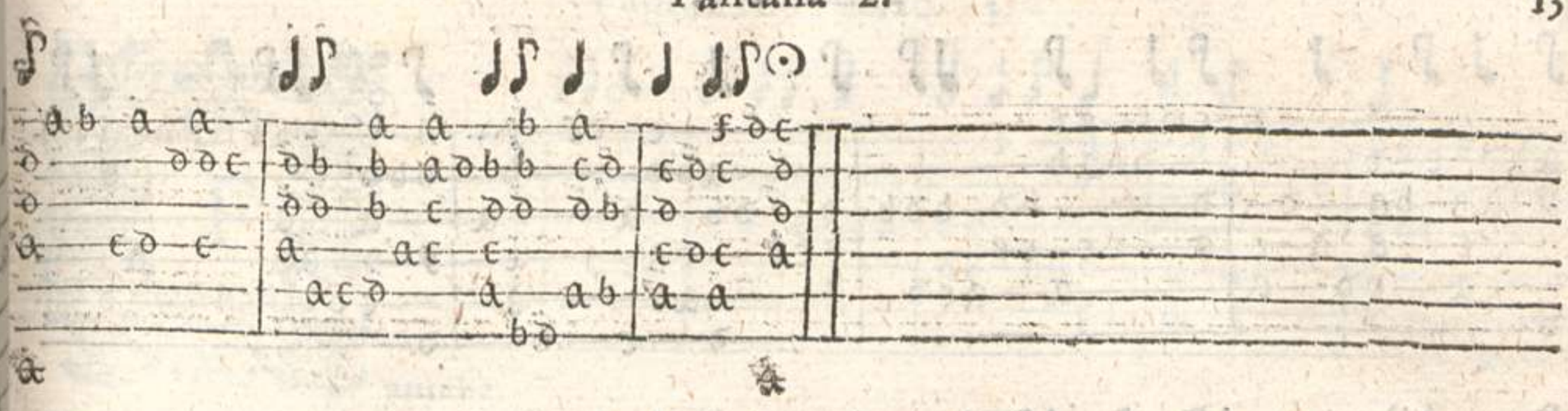

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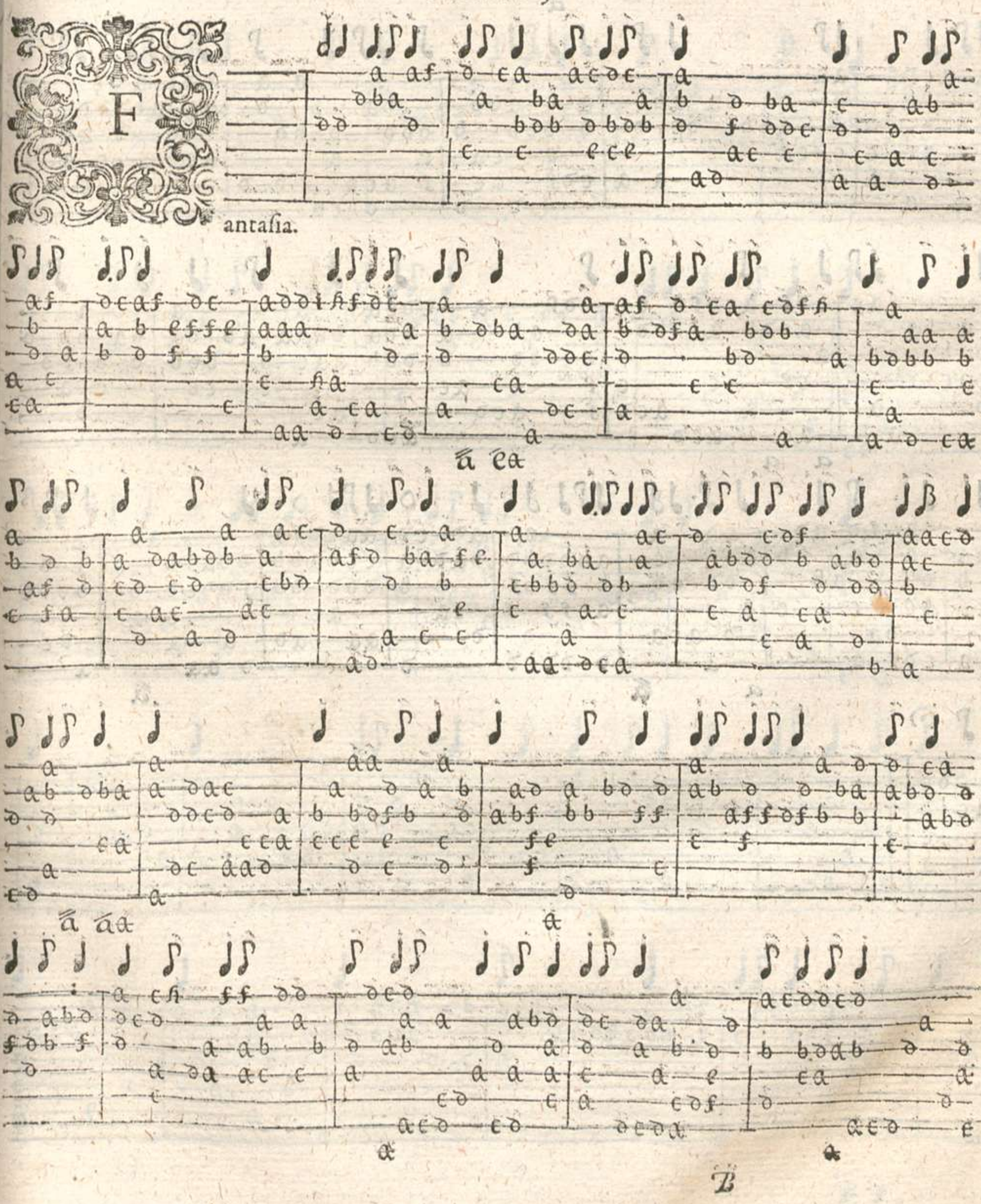

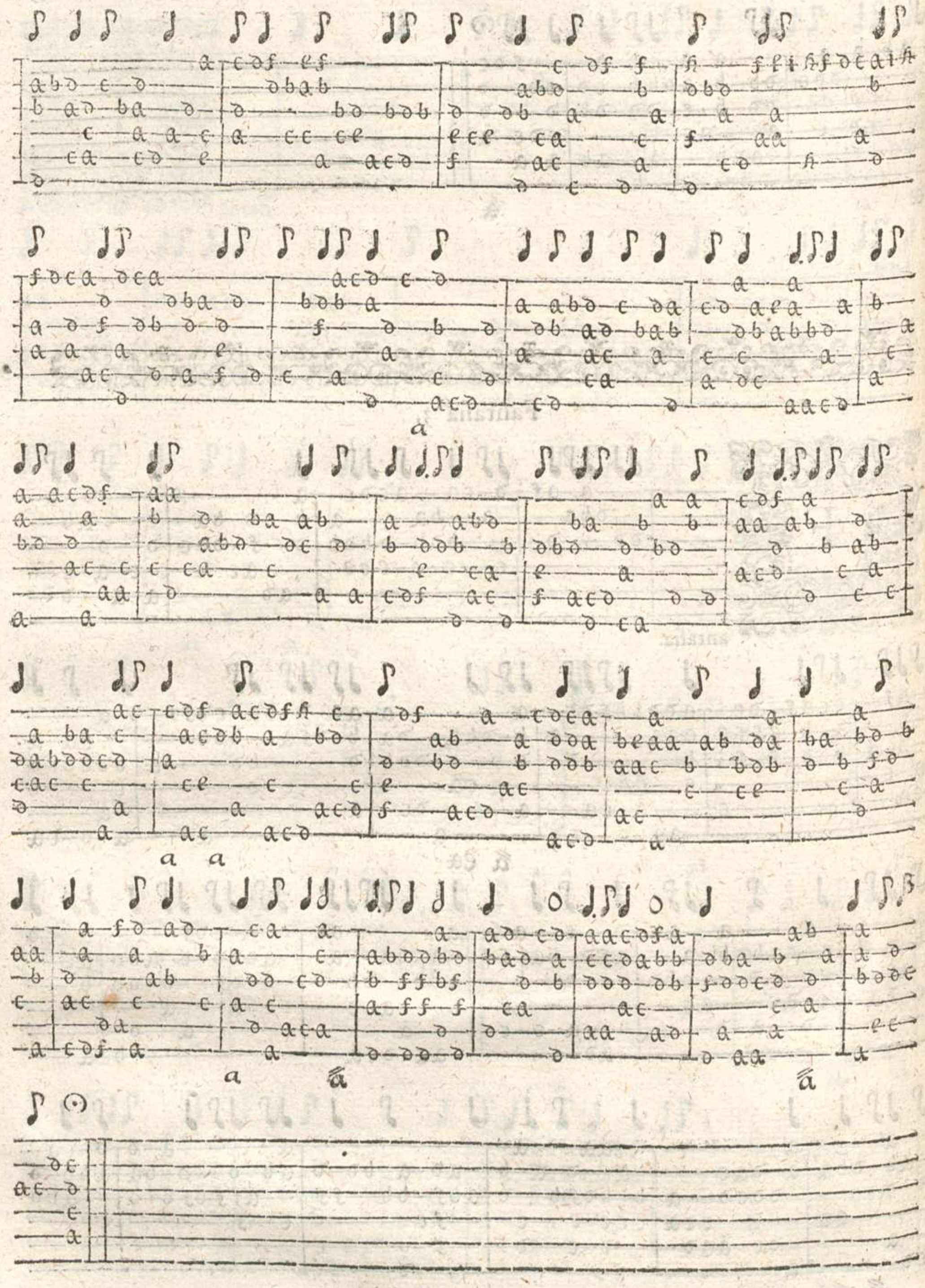

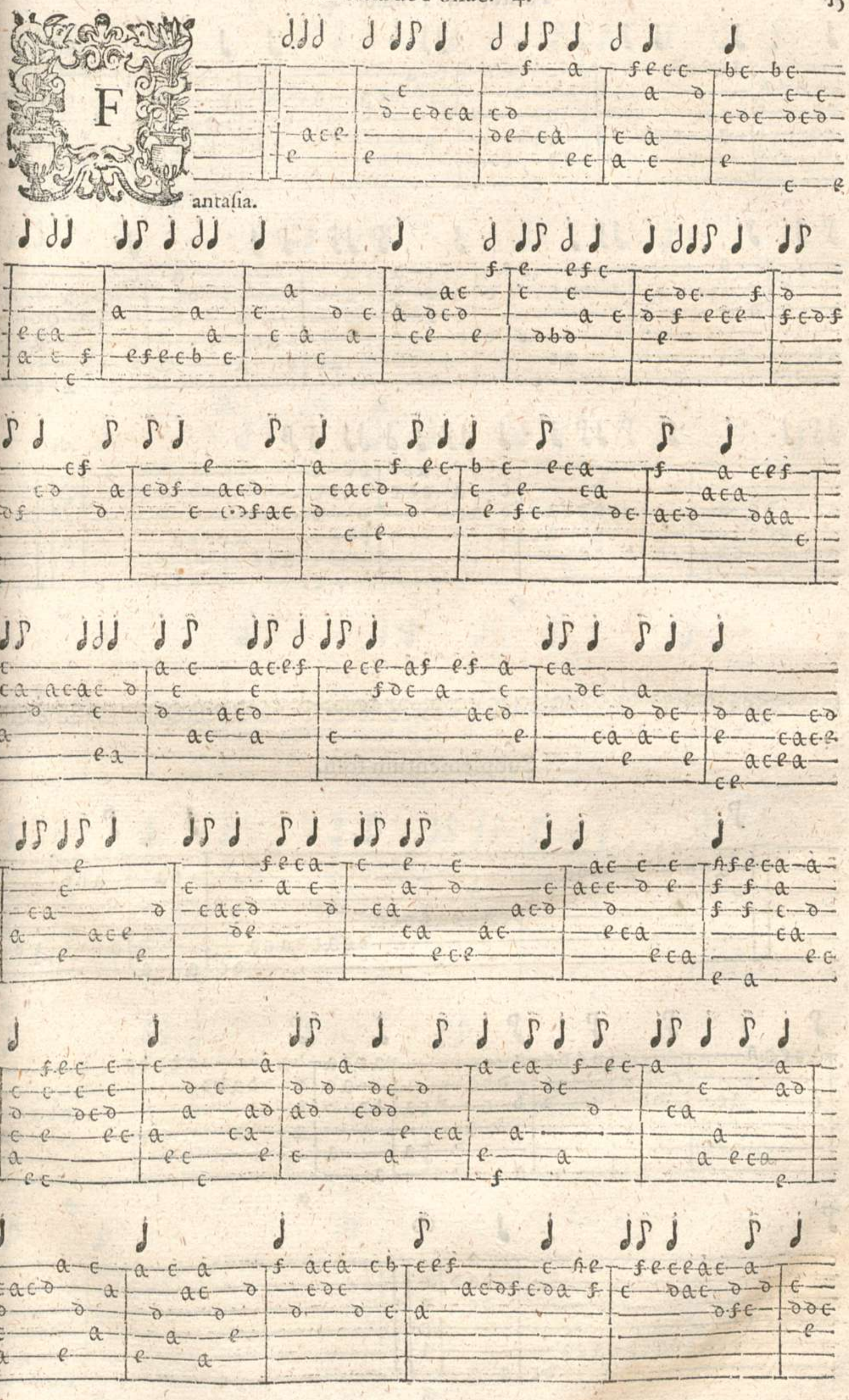
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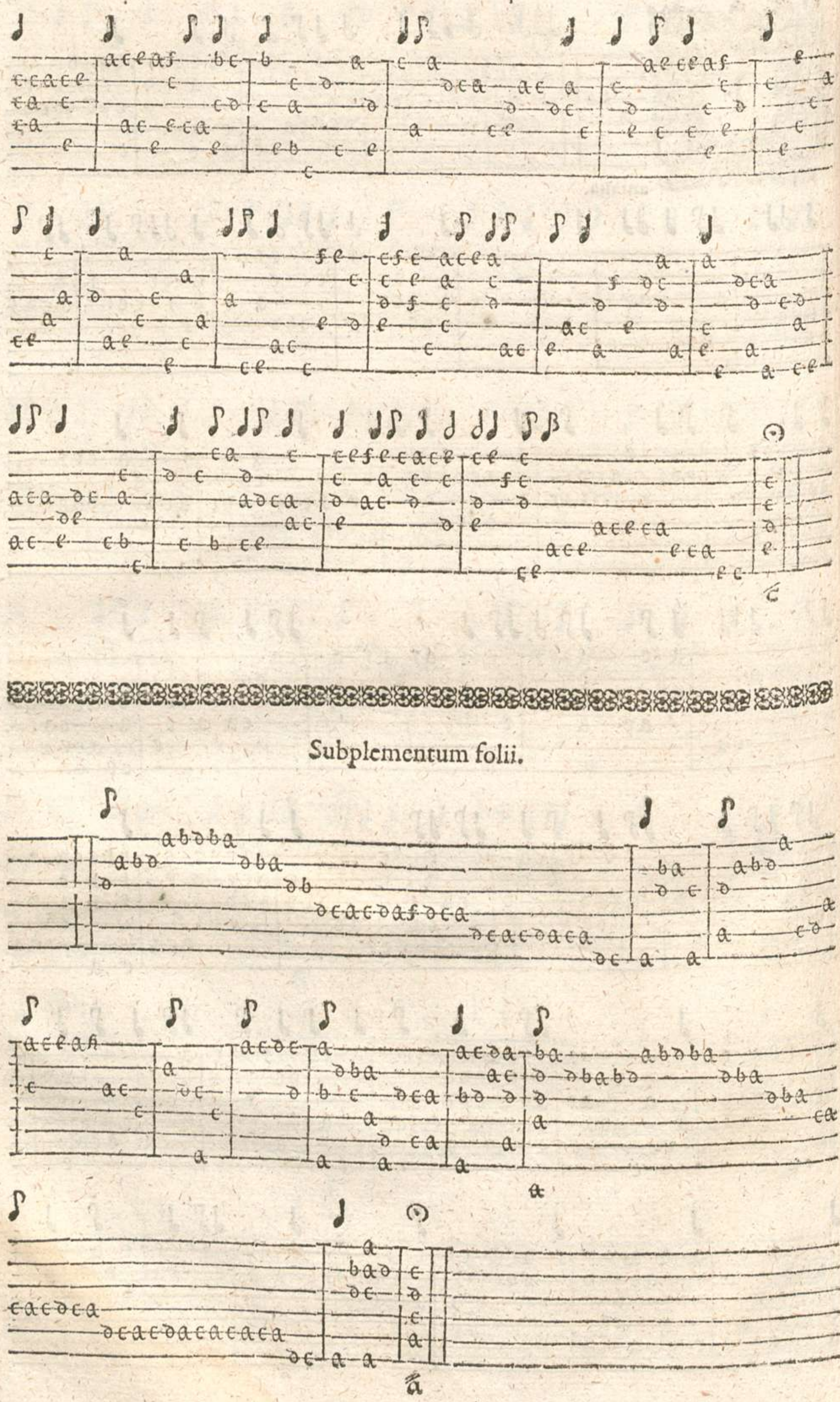

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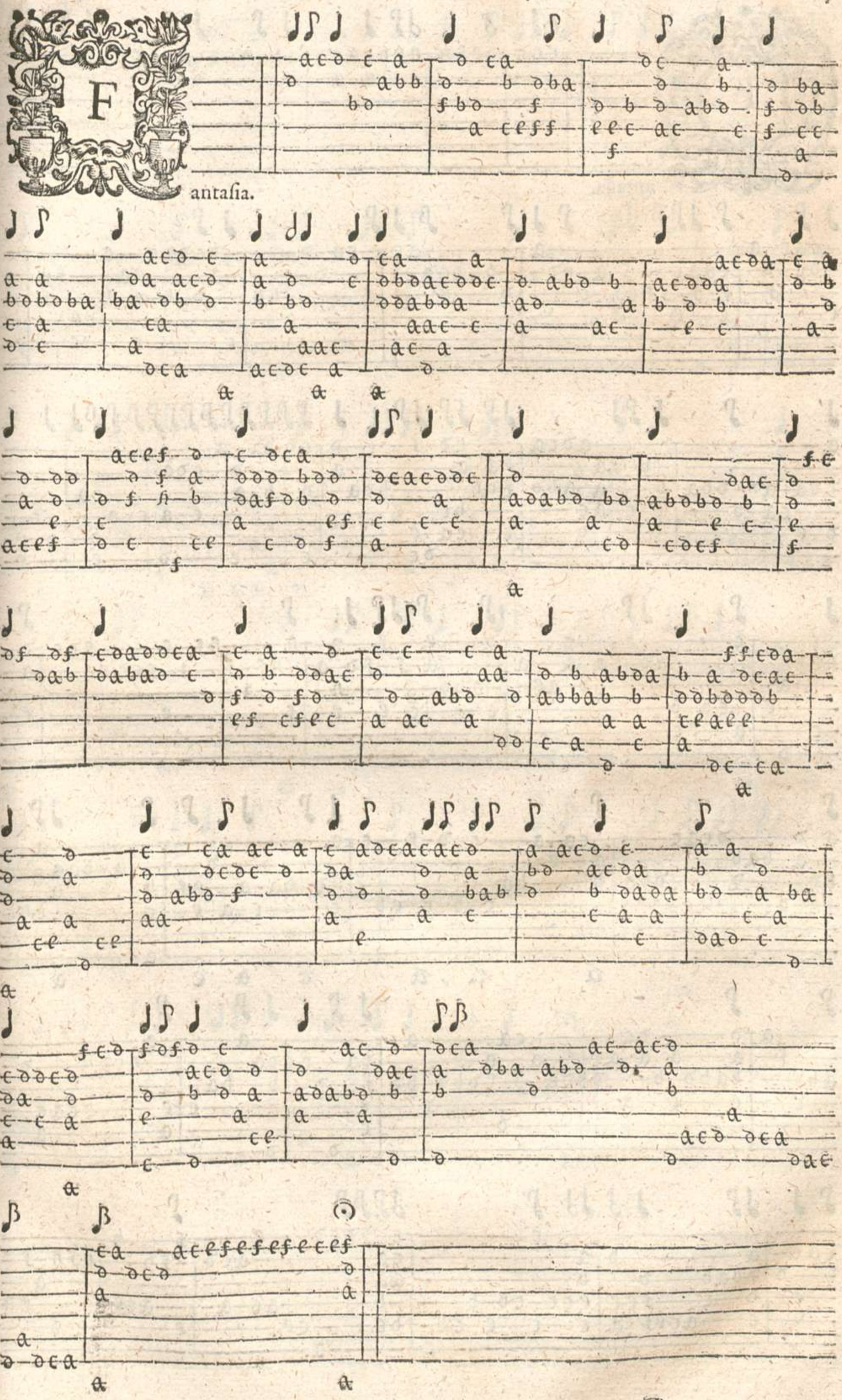
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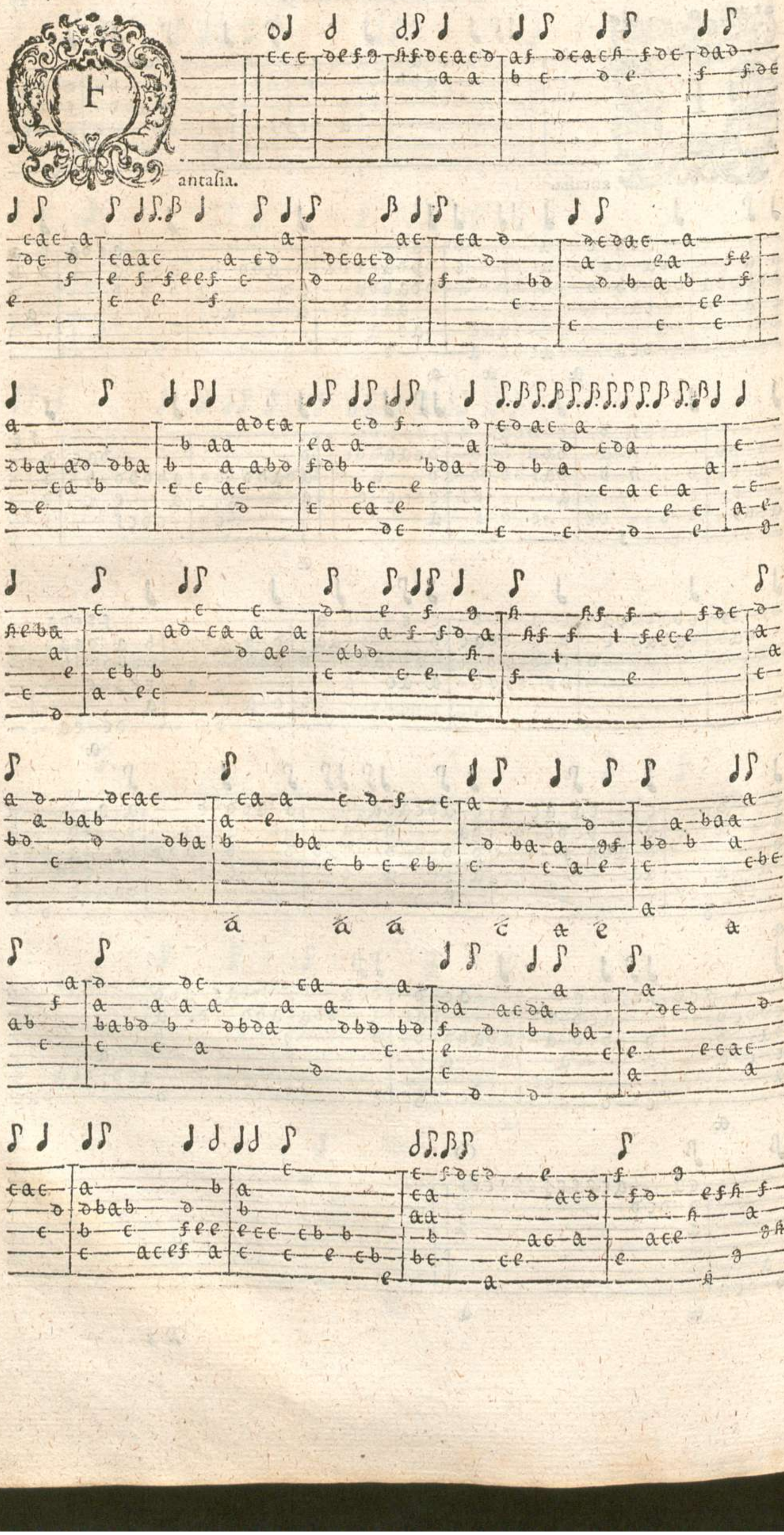
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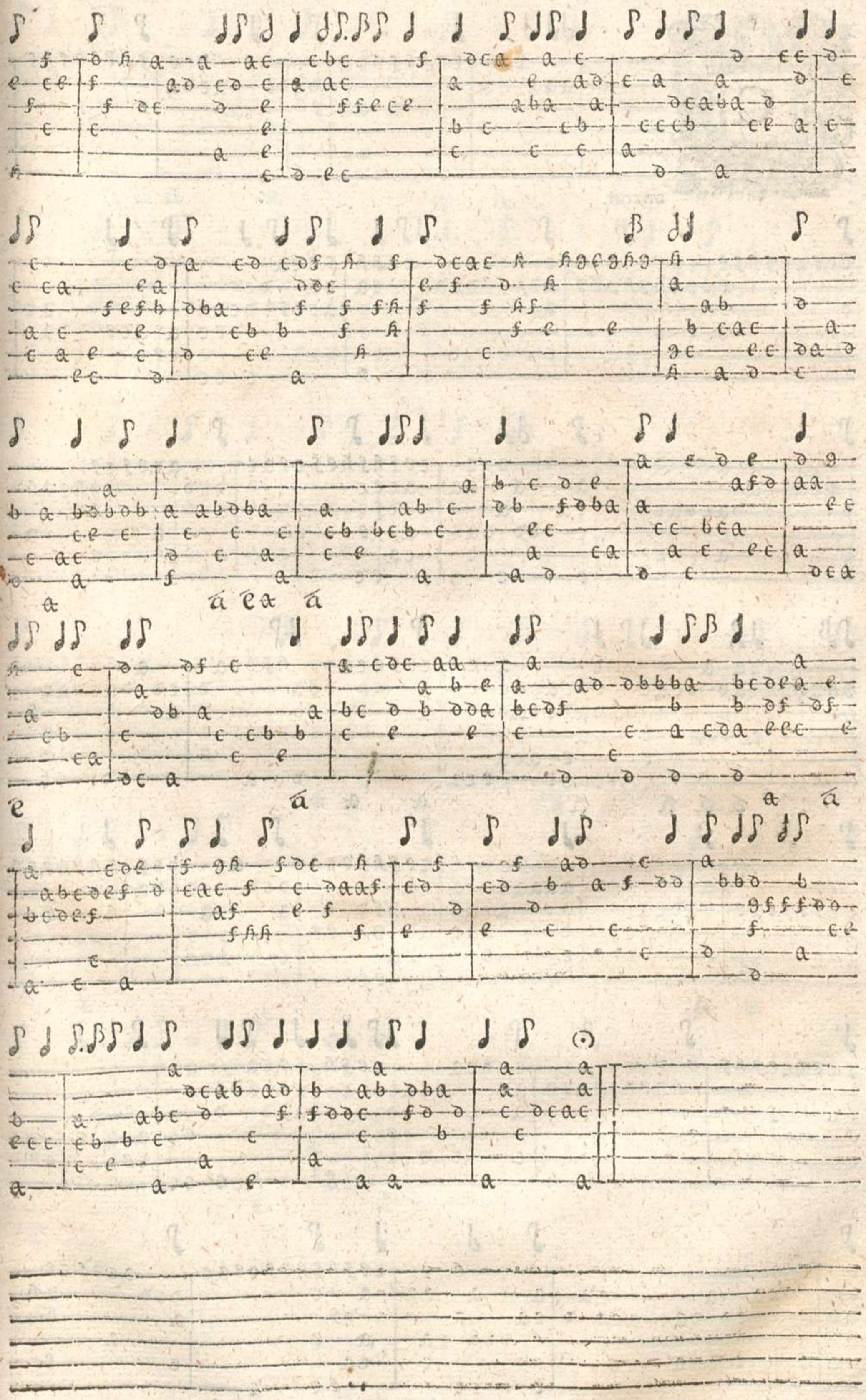

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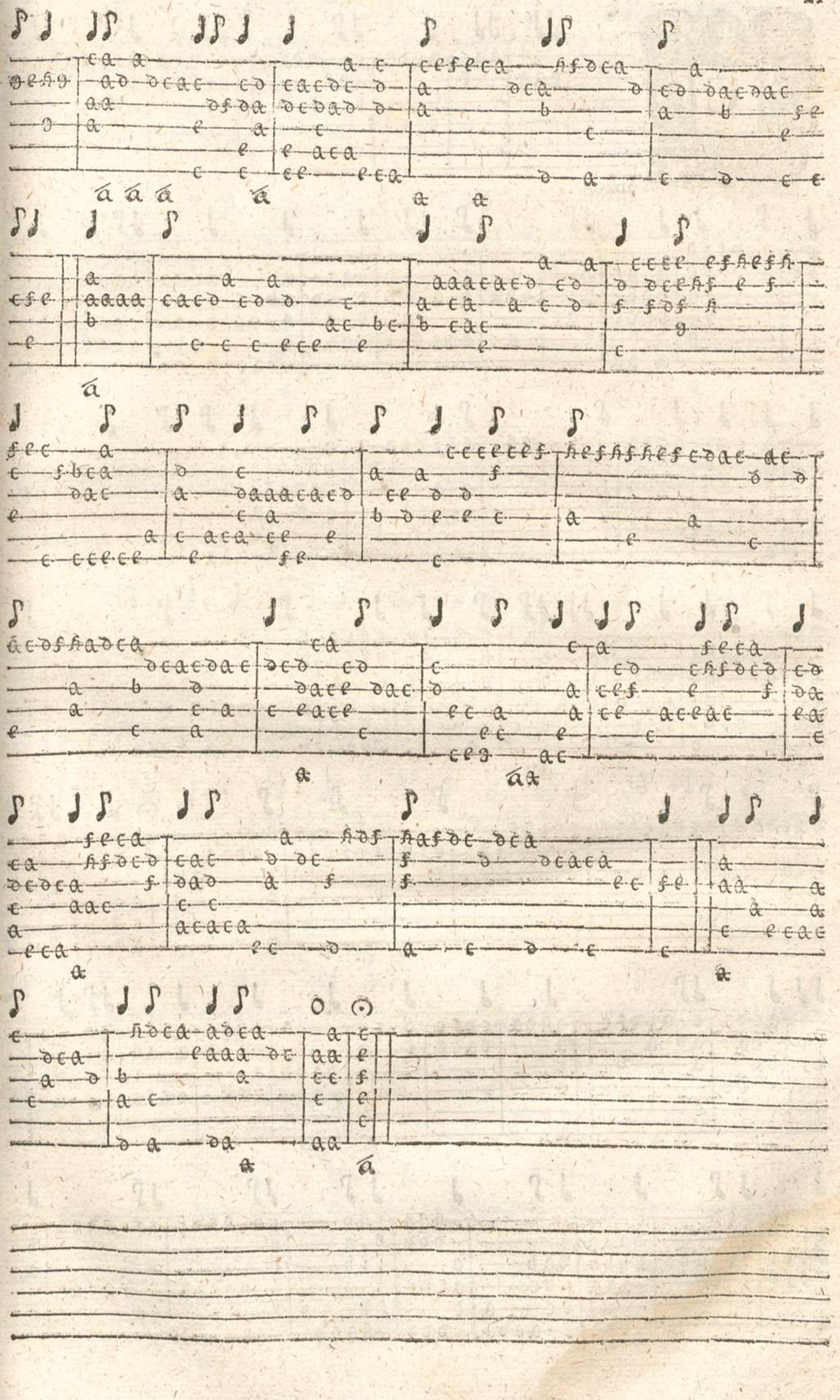

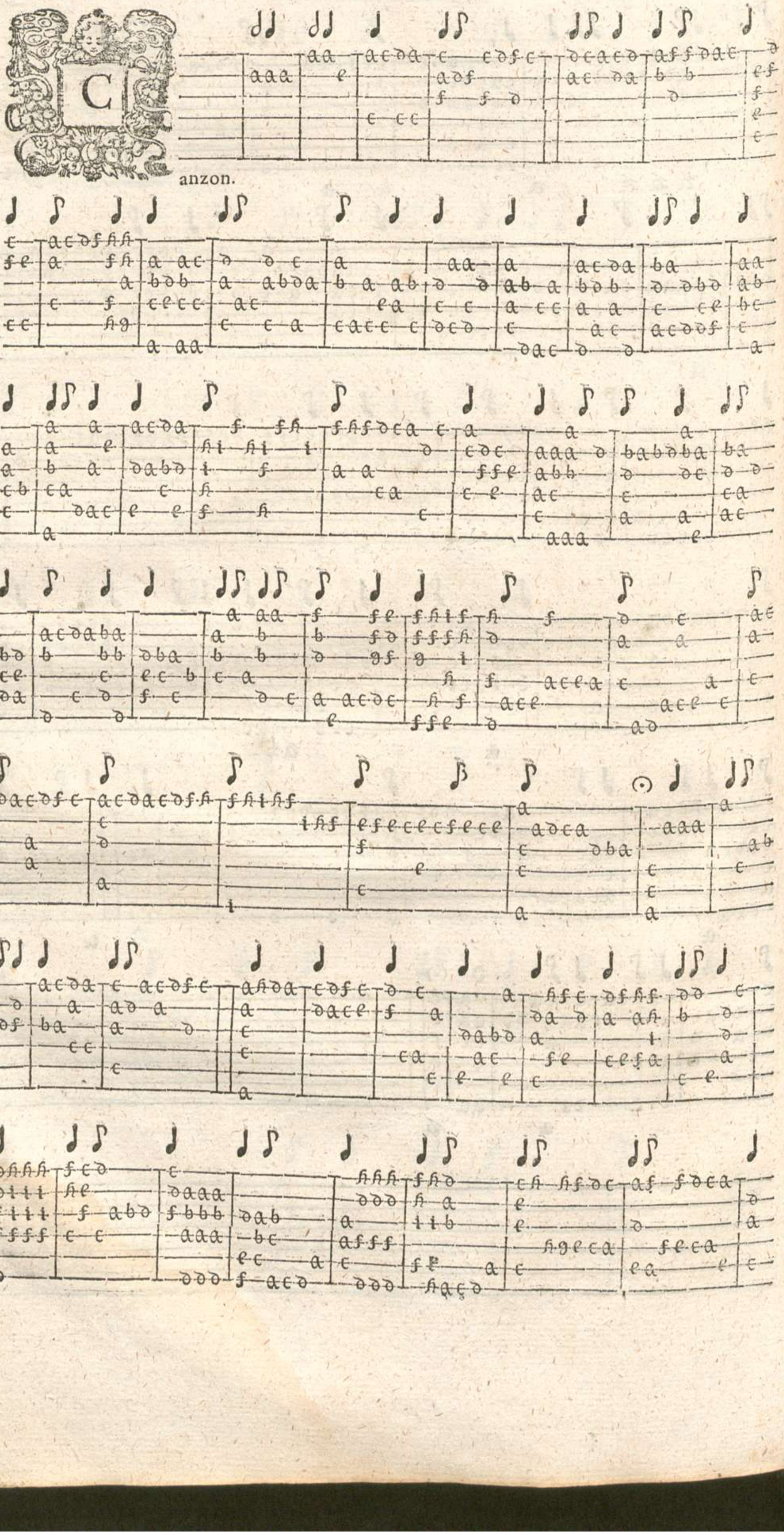
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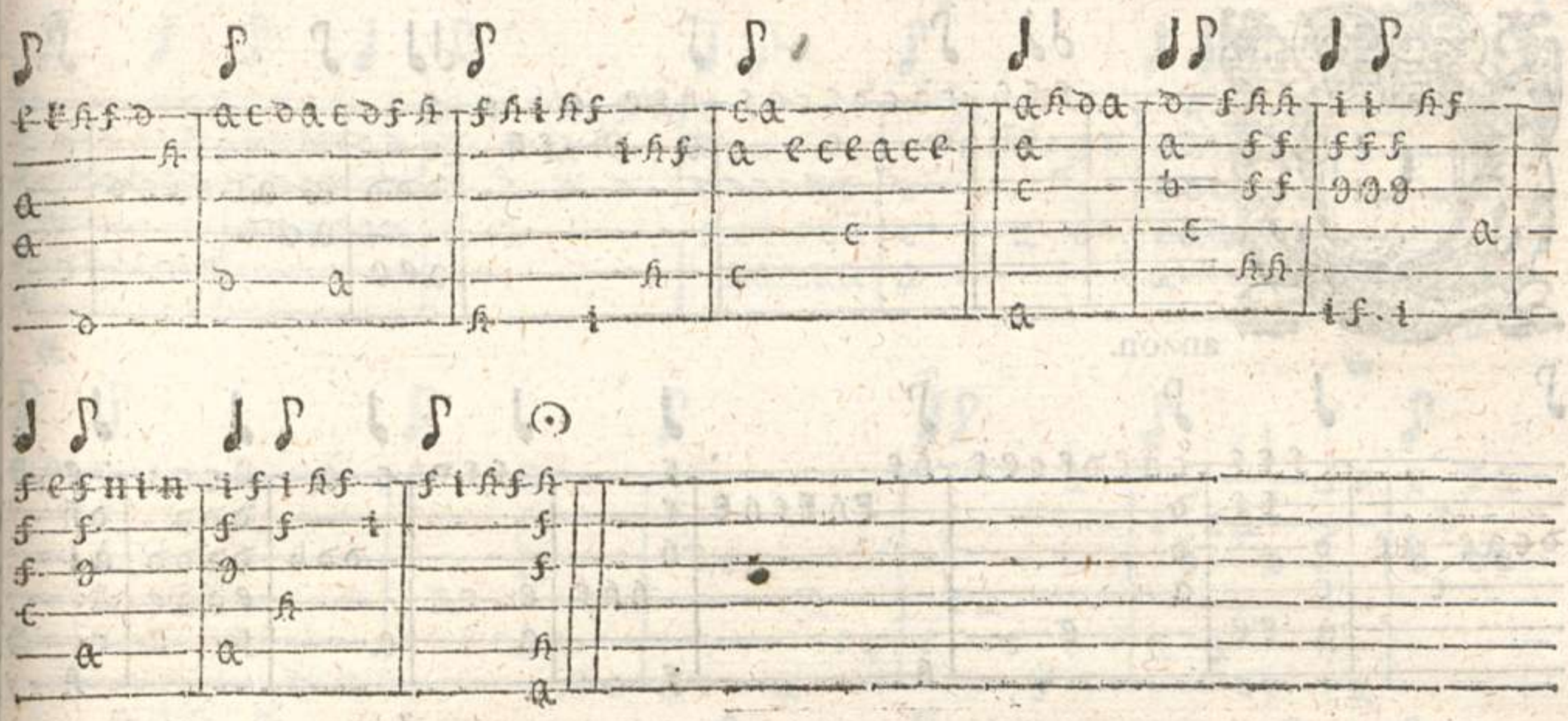

Subplementum folii.

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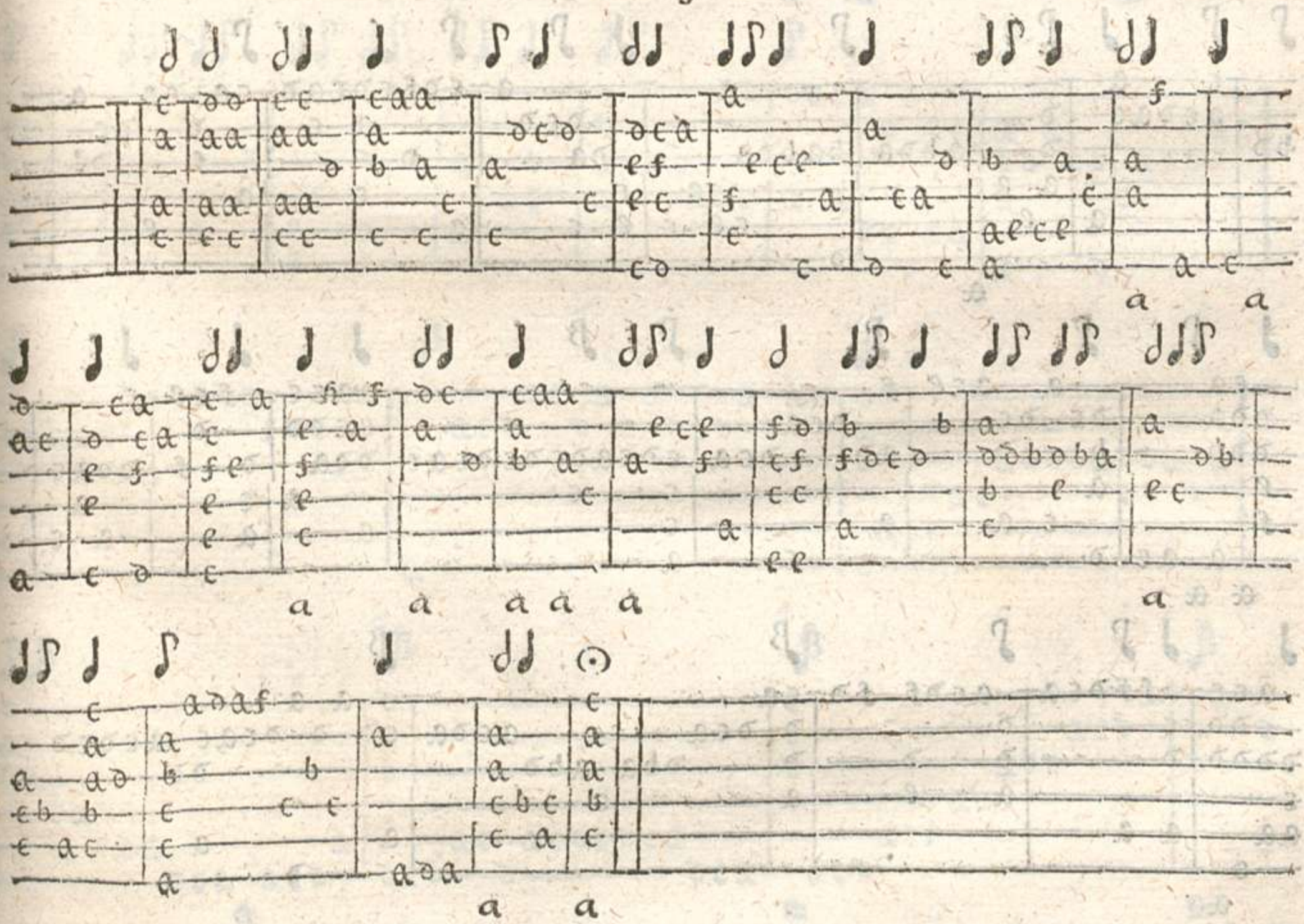

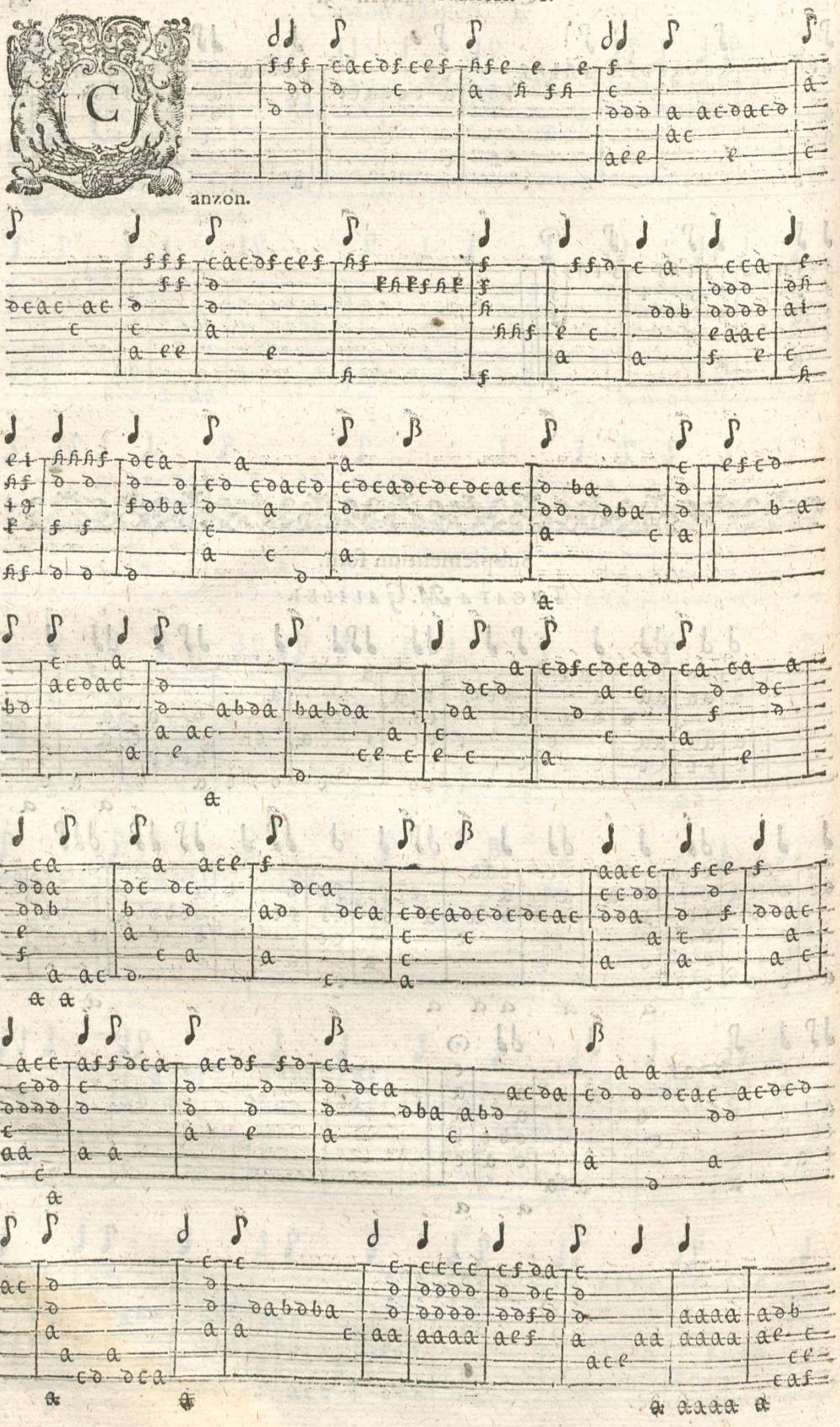
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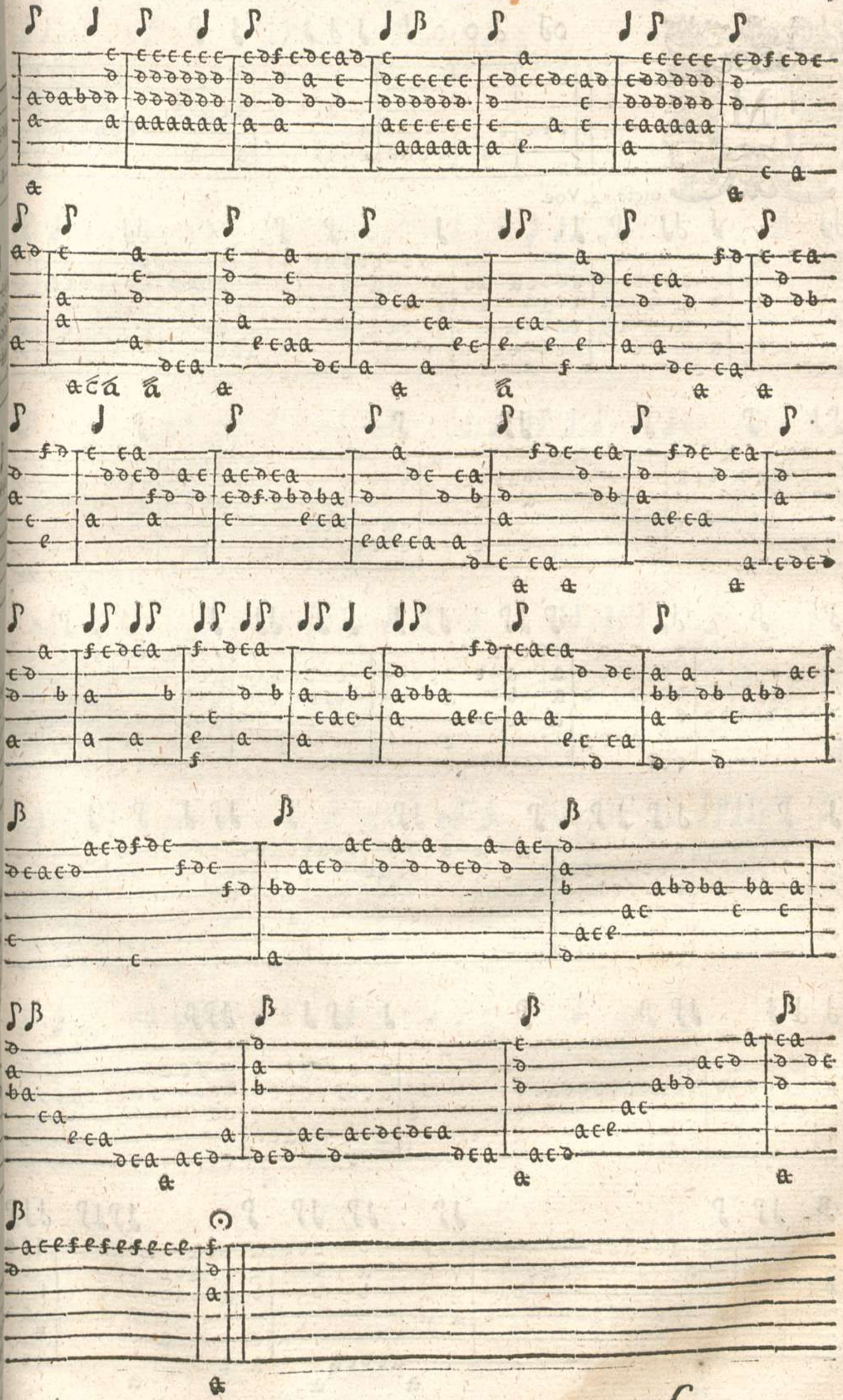

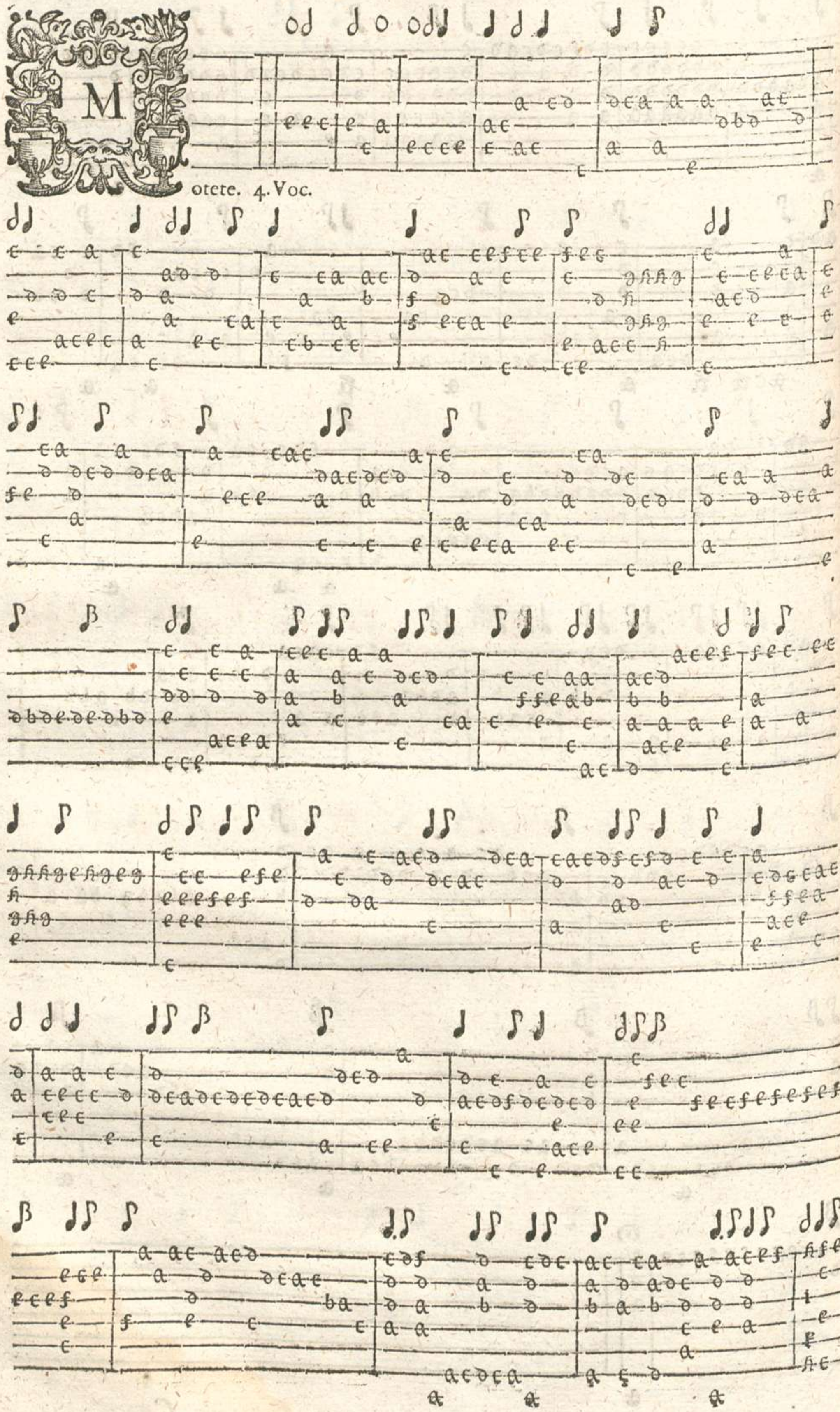
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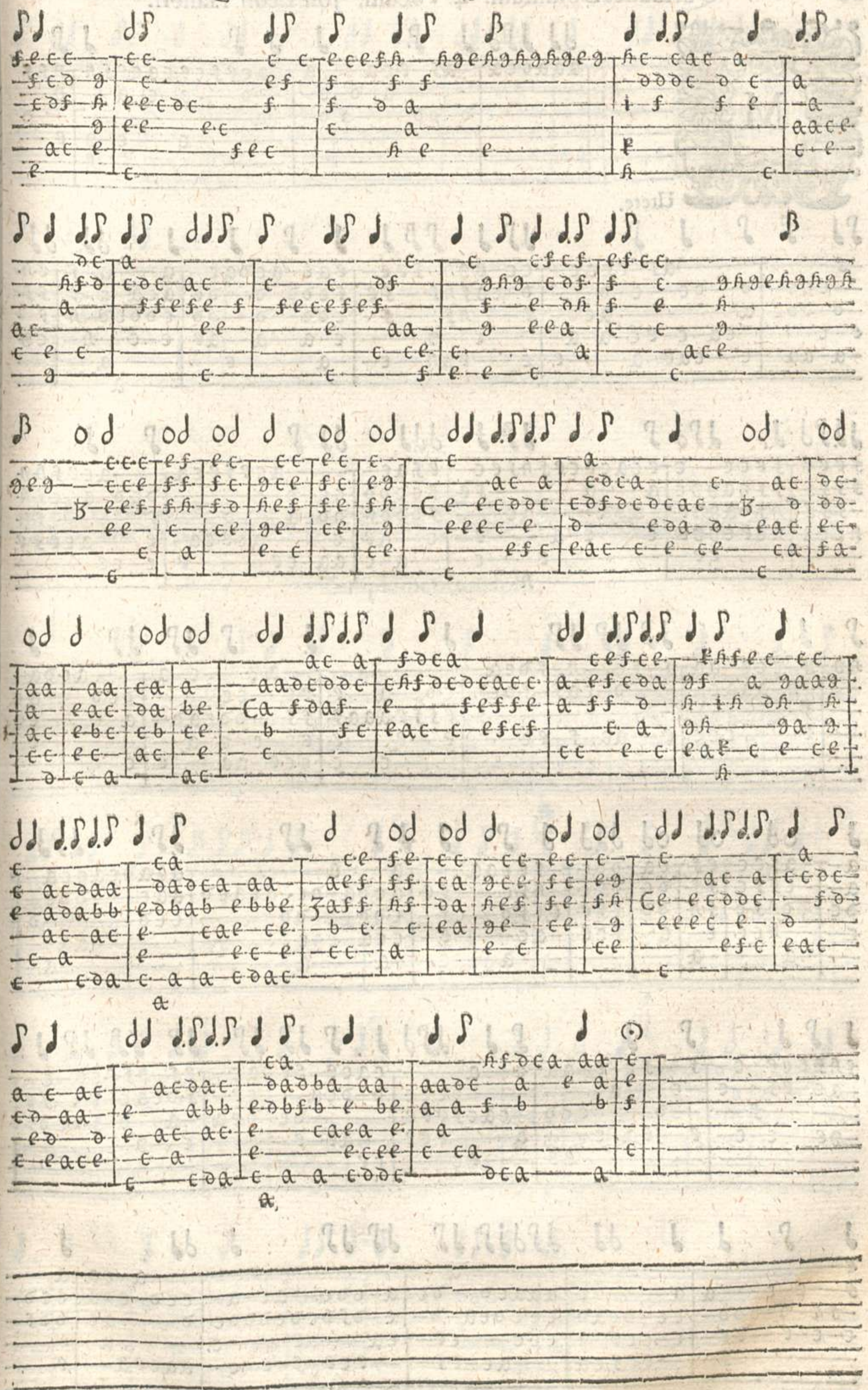

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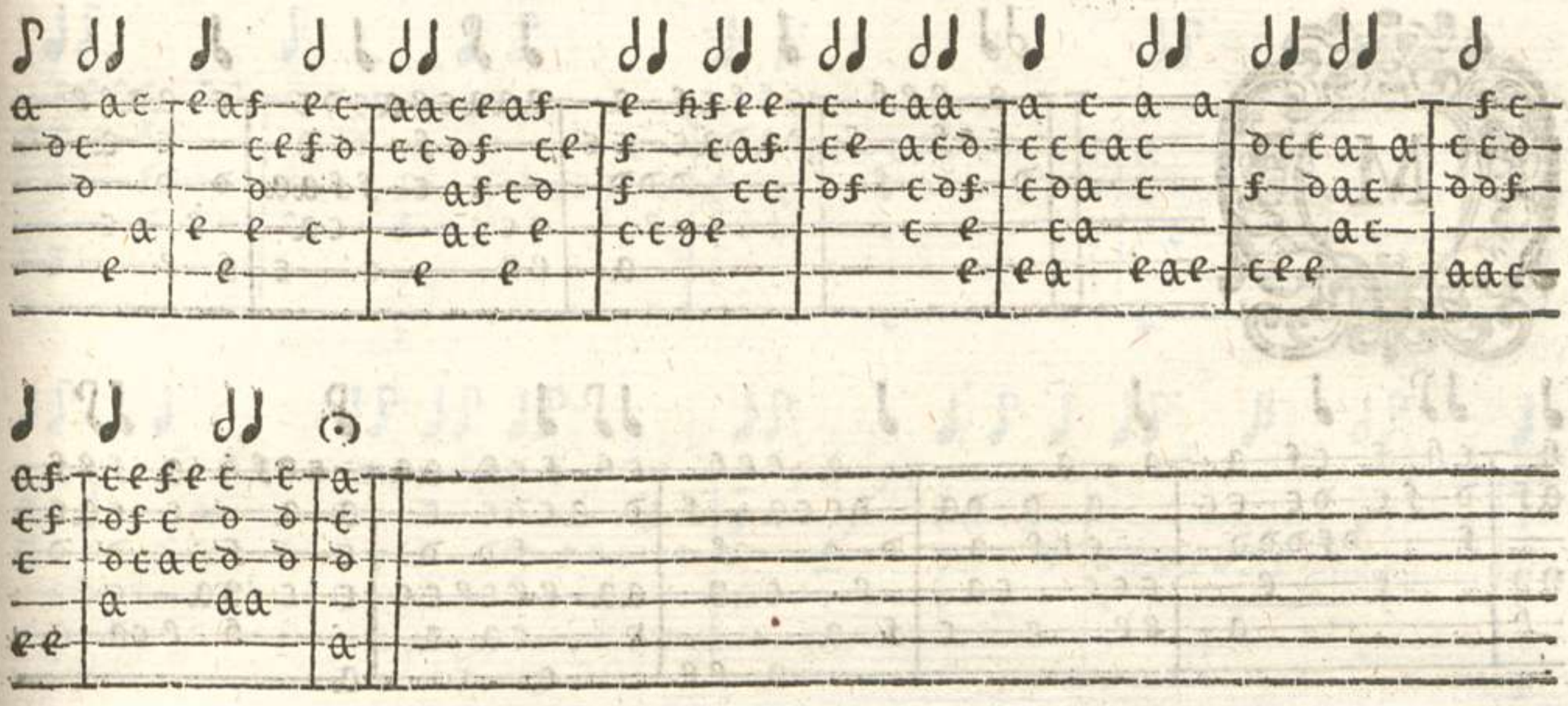

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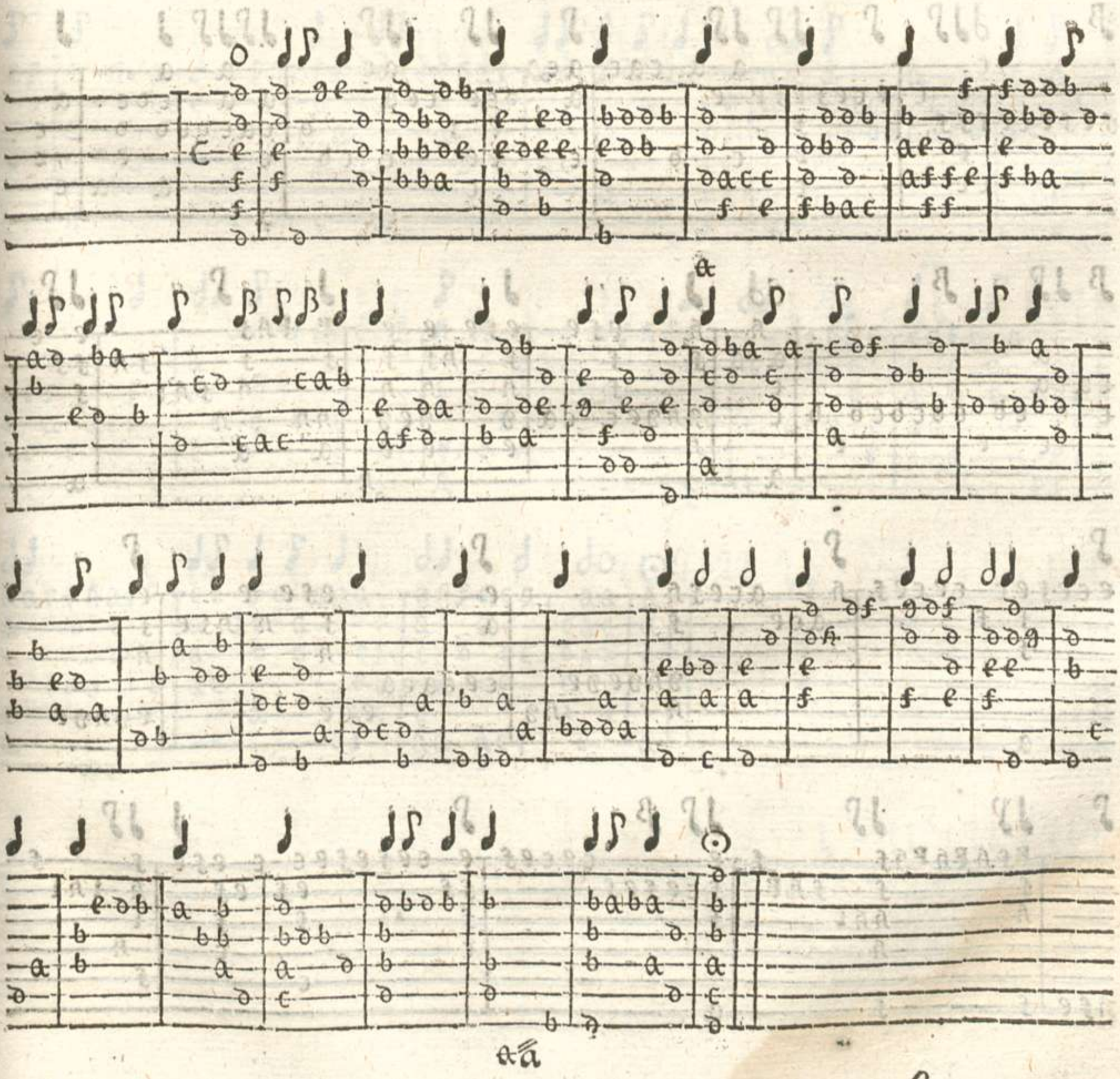

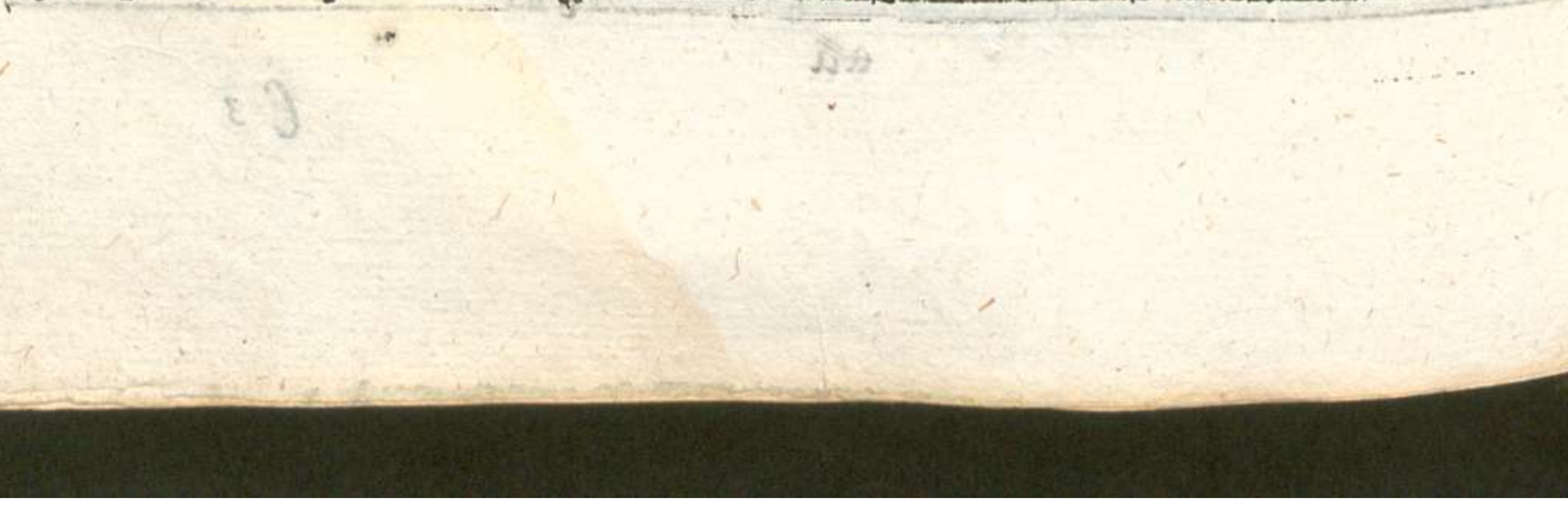

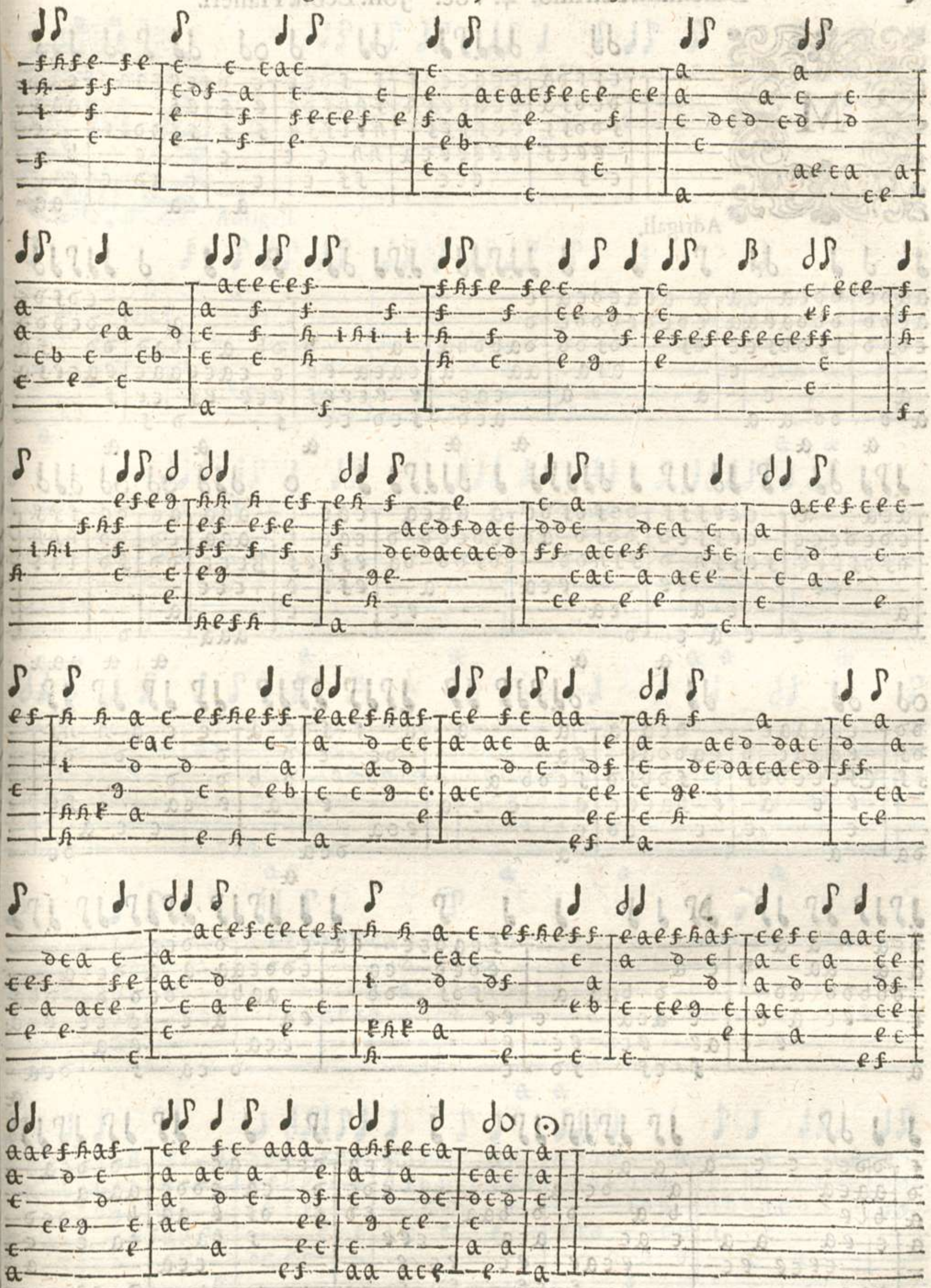

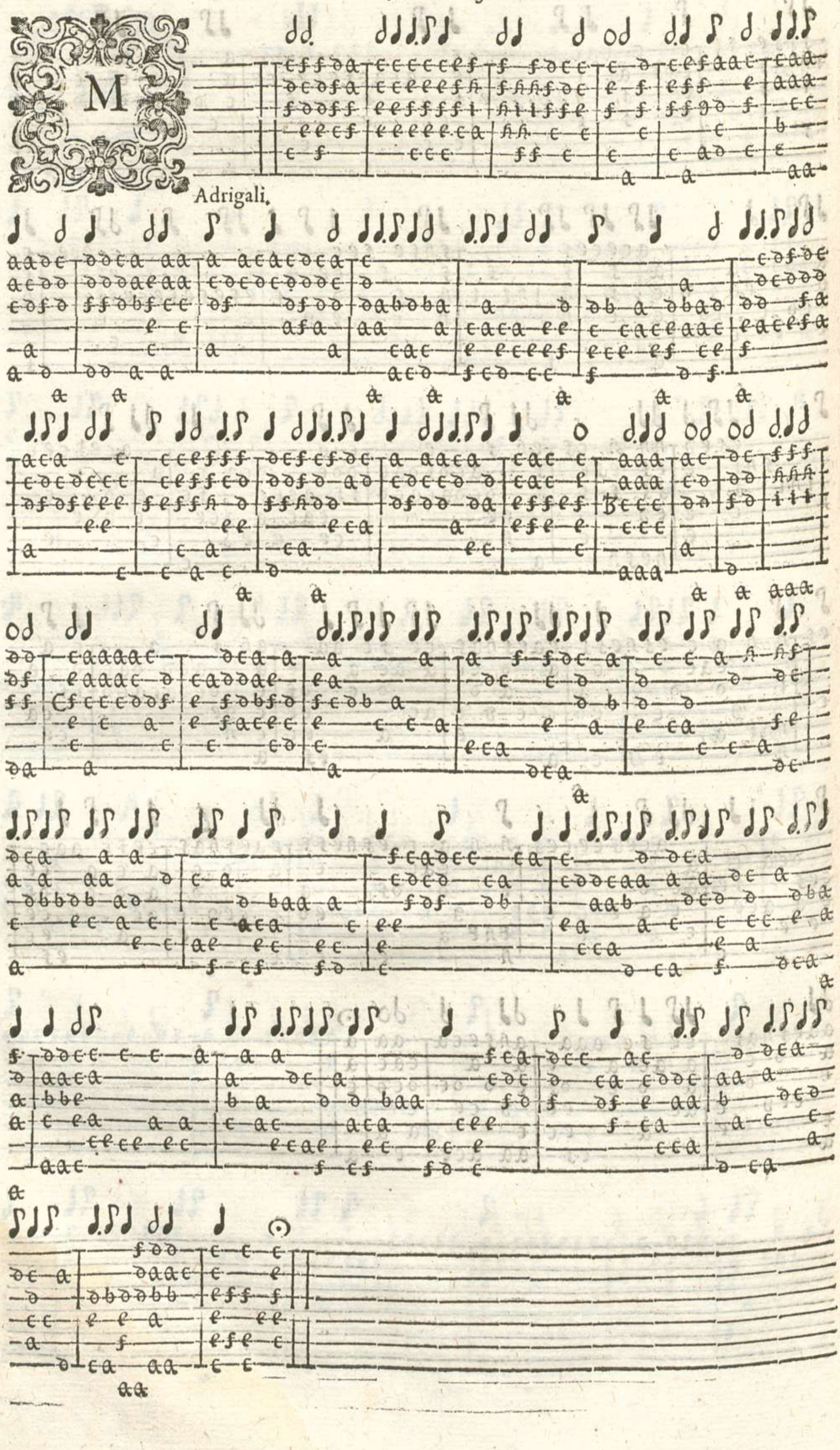
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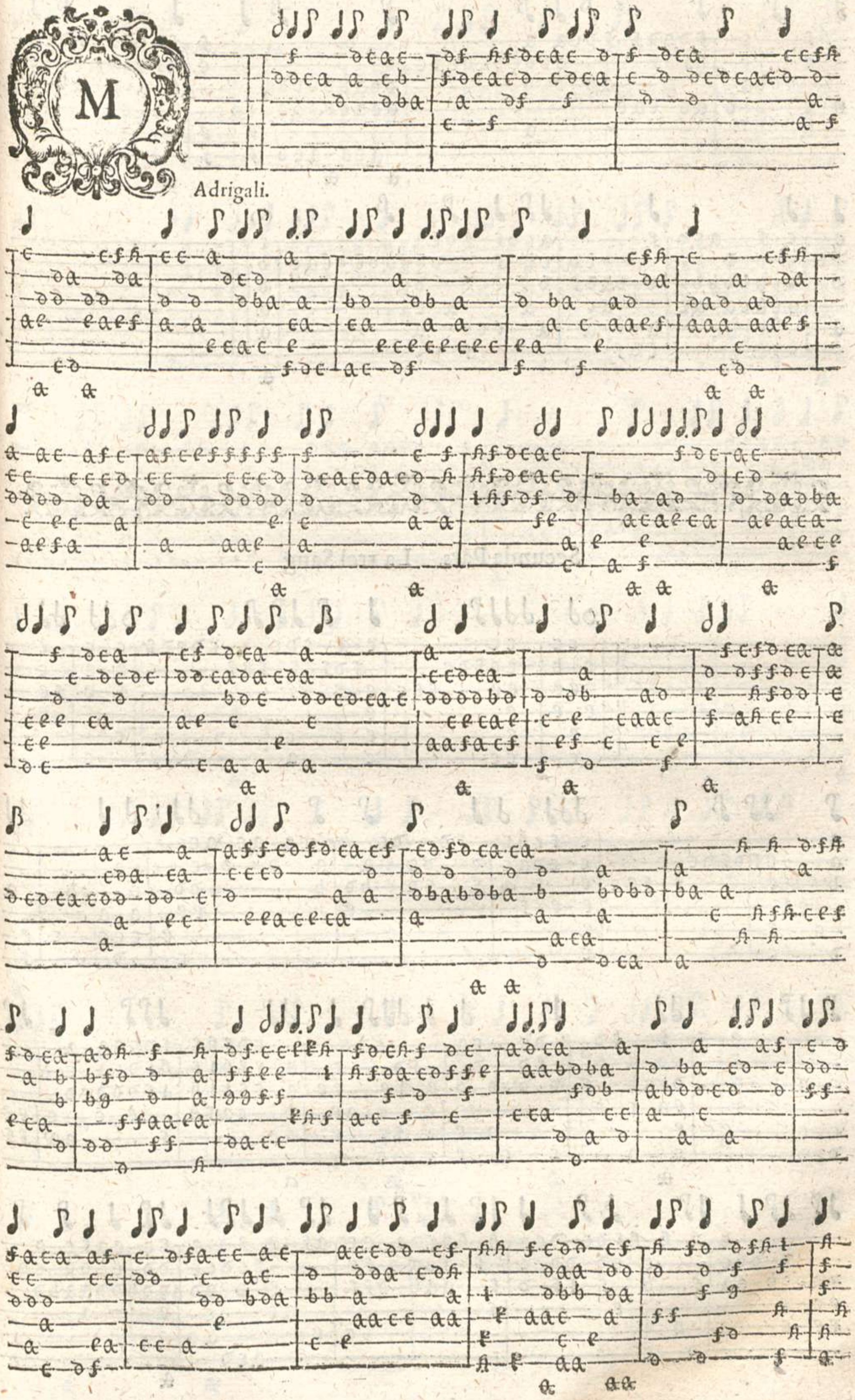
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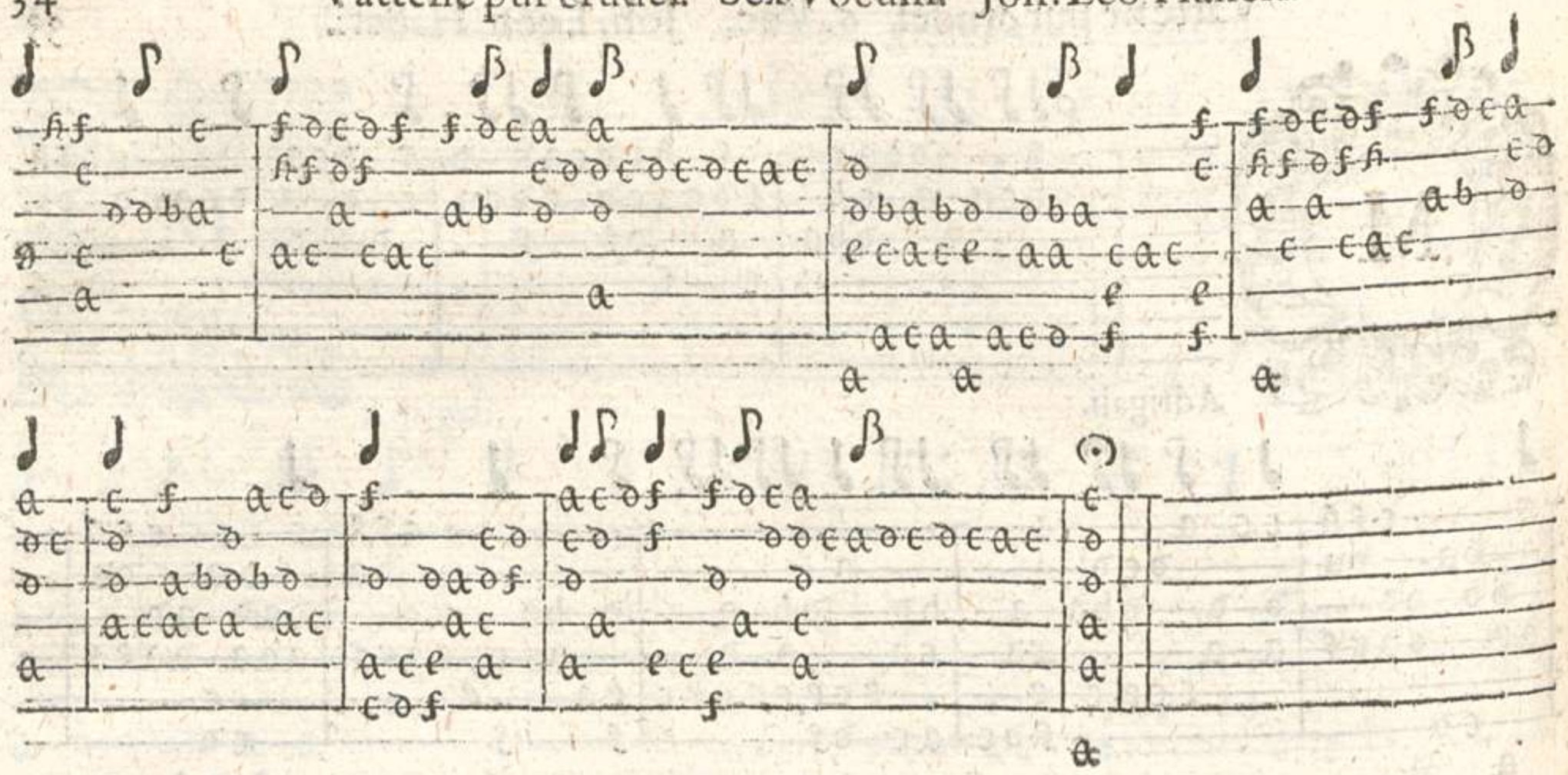

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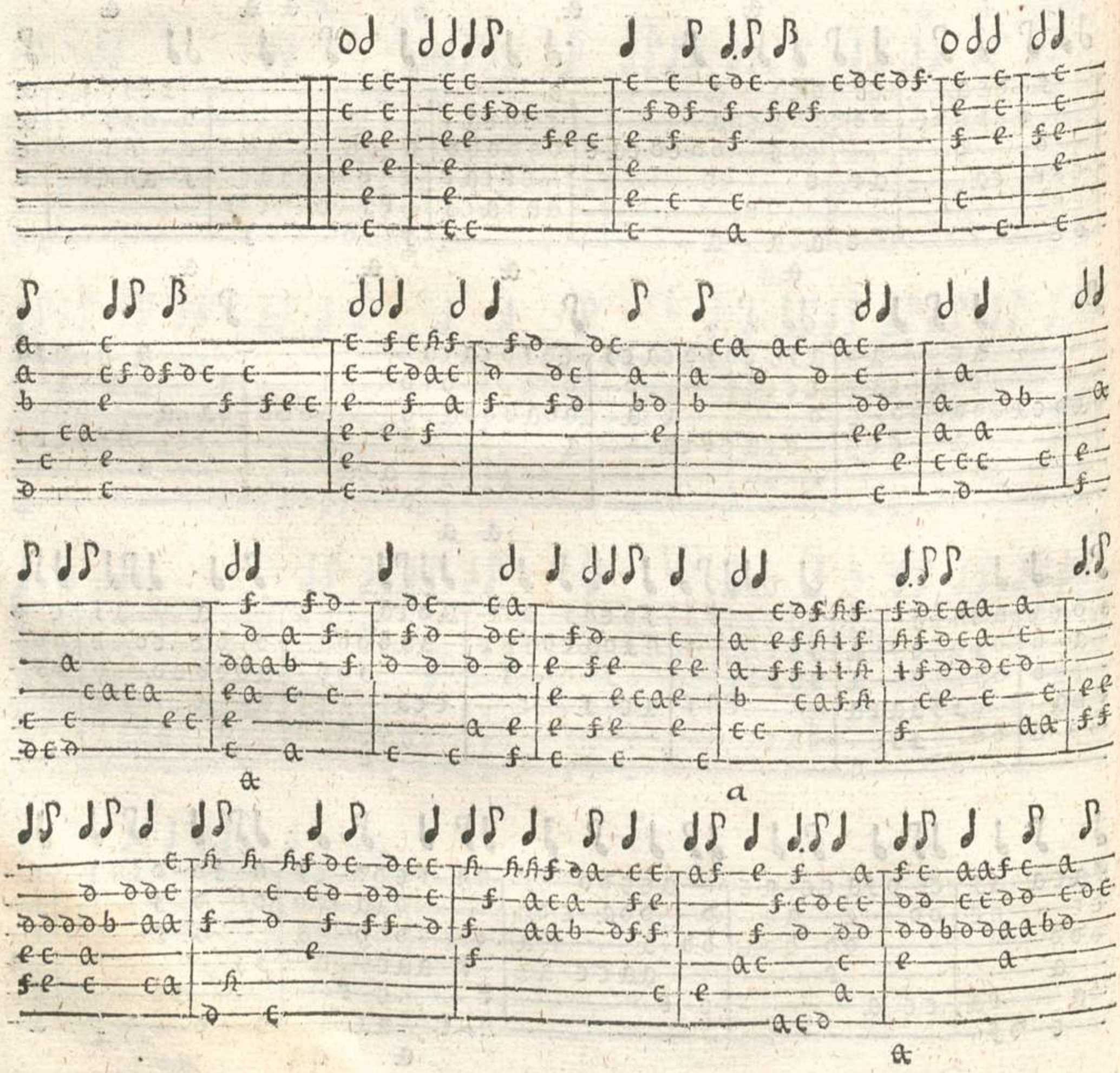

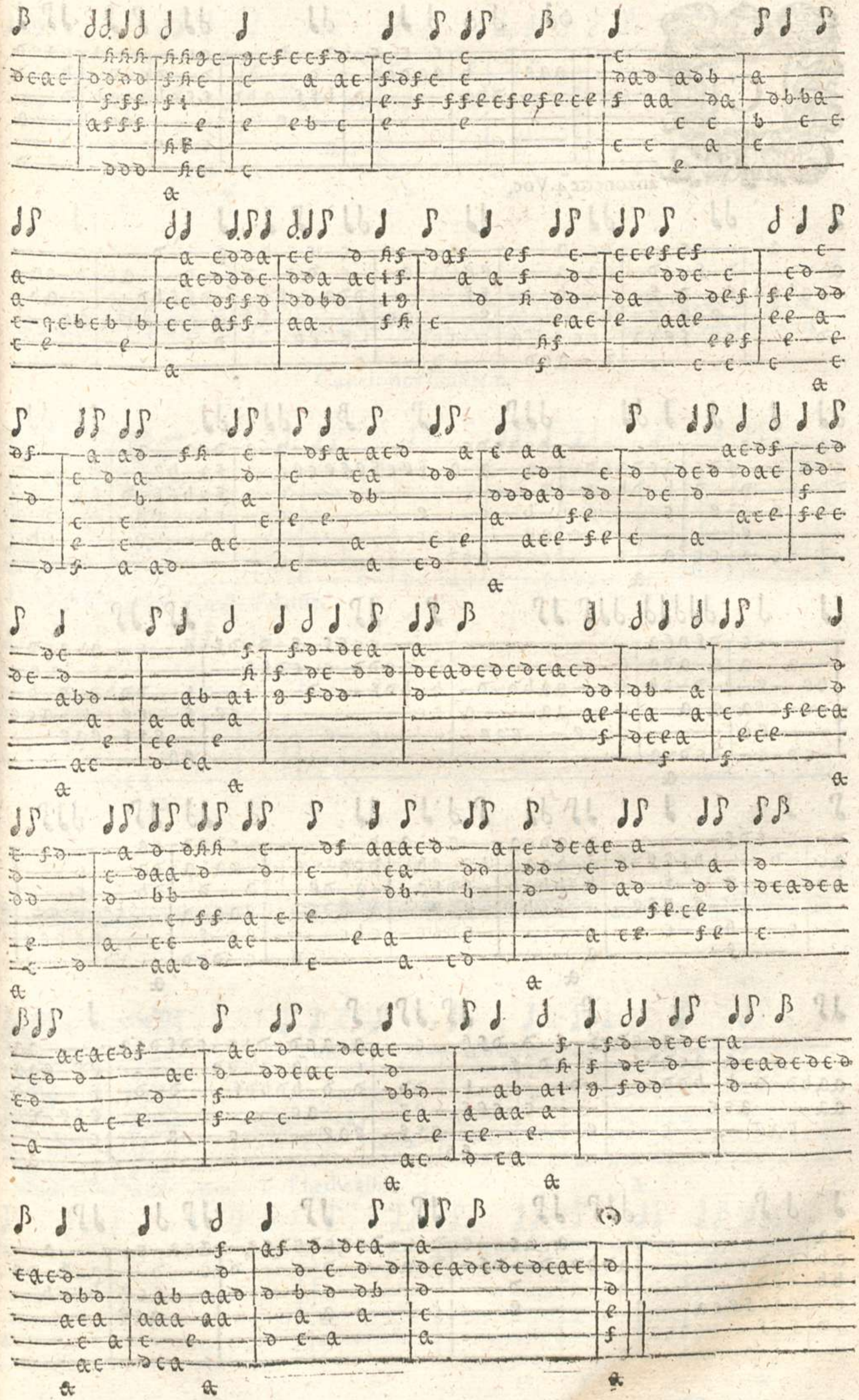

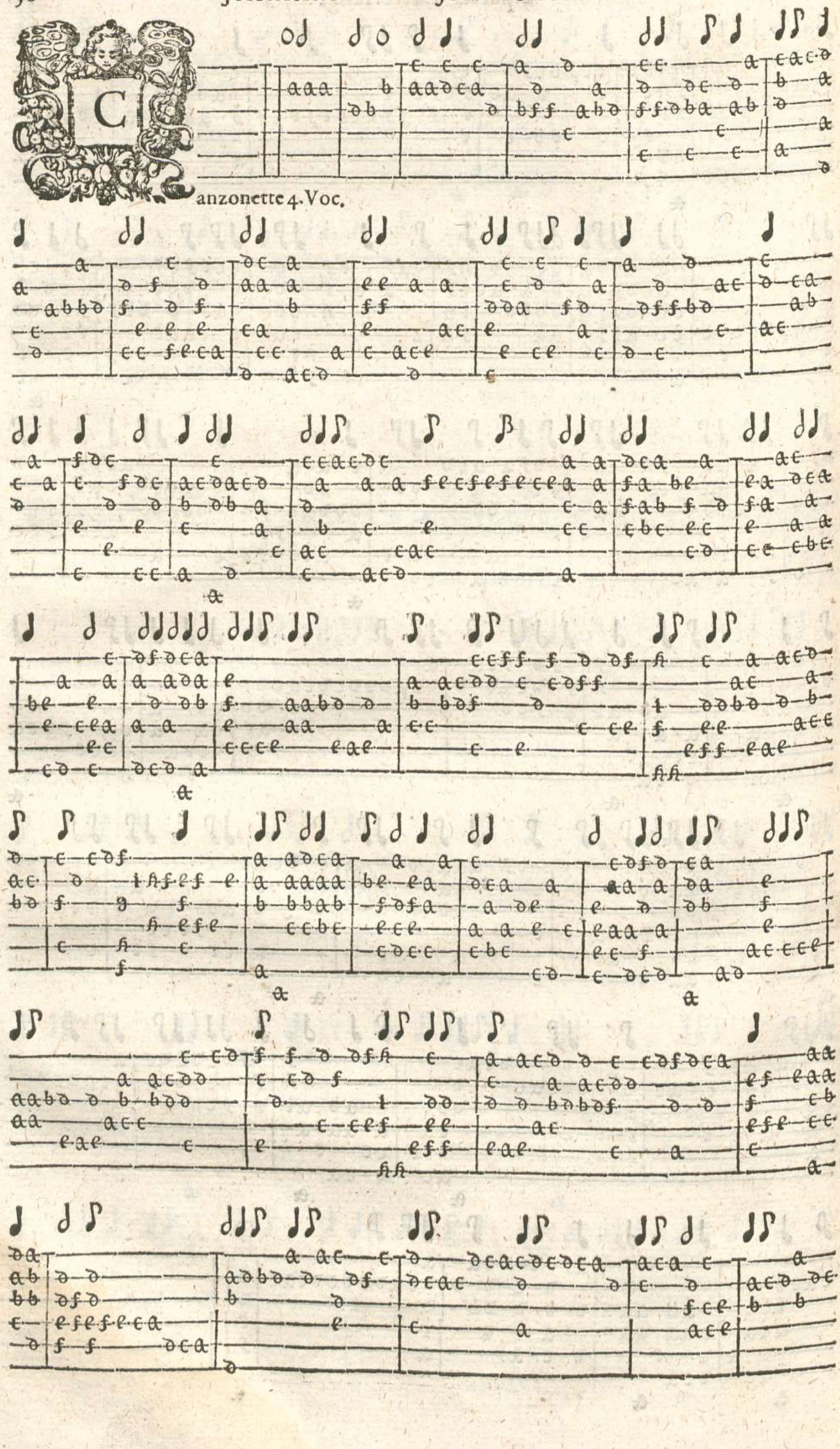
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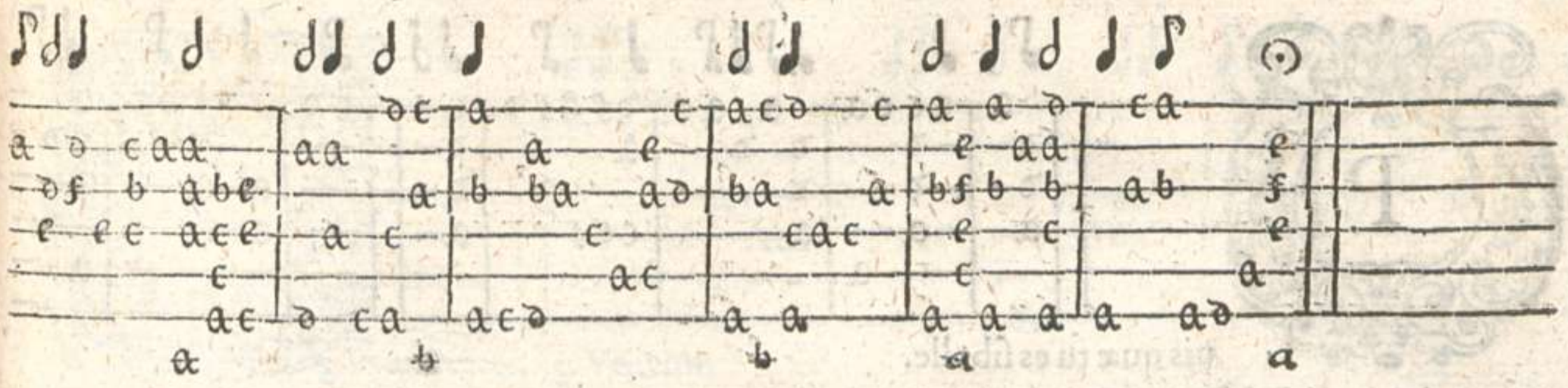

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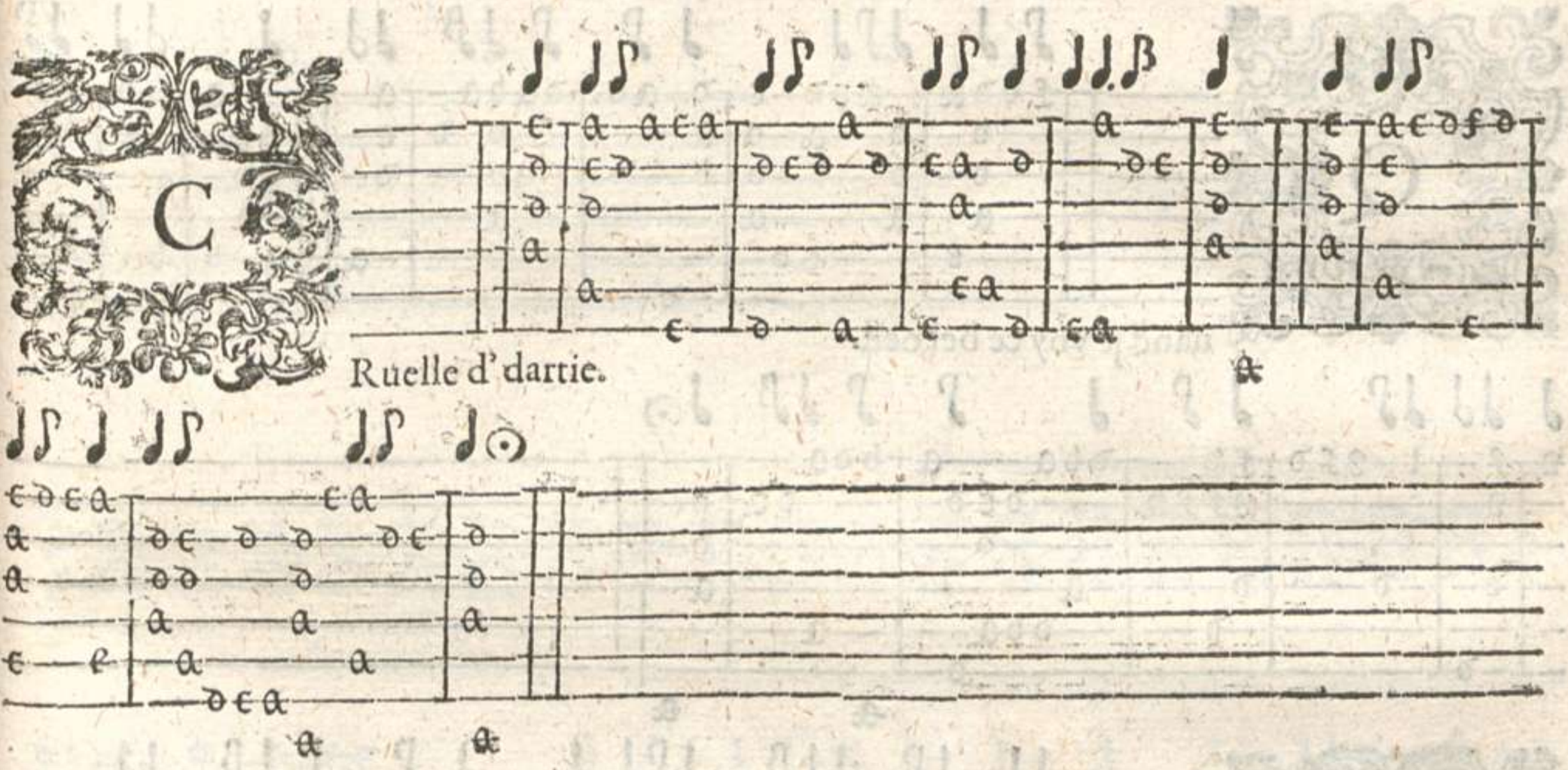

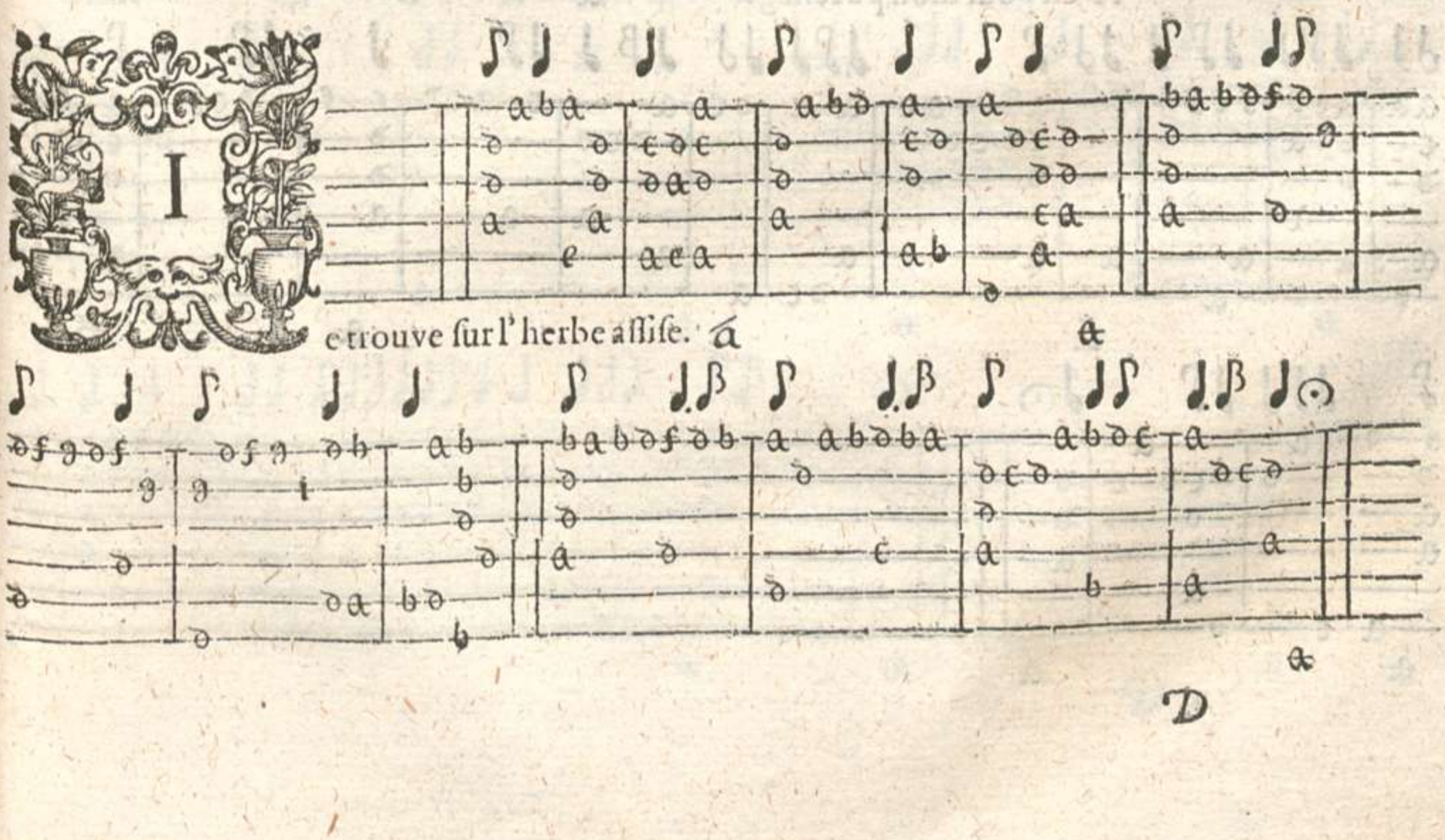

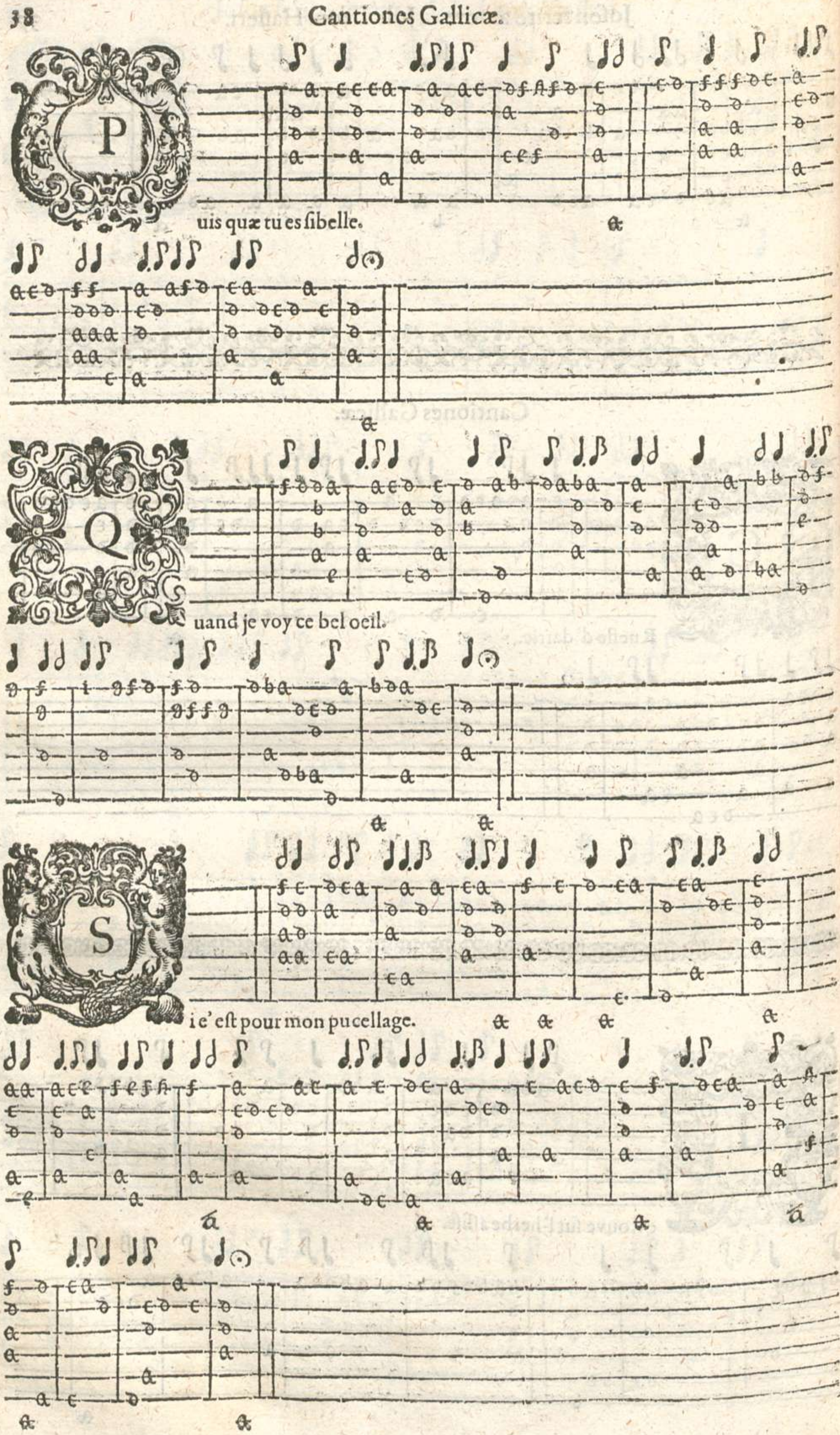
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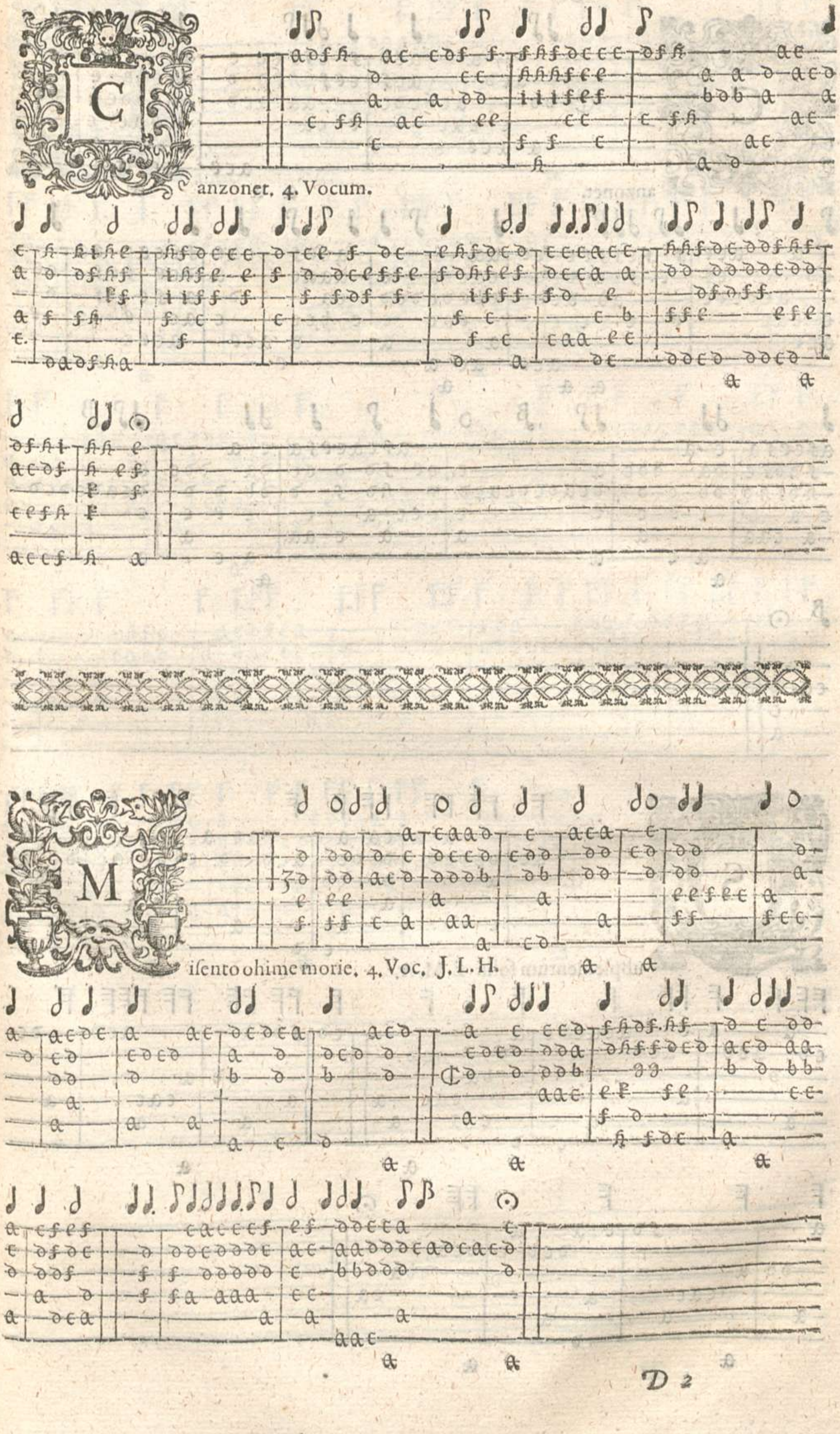
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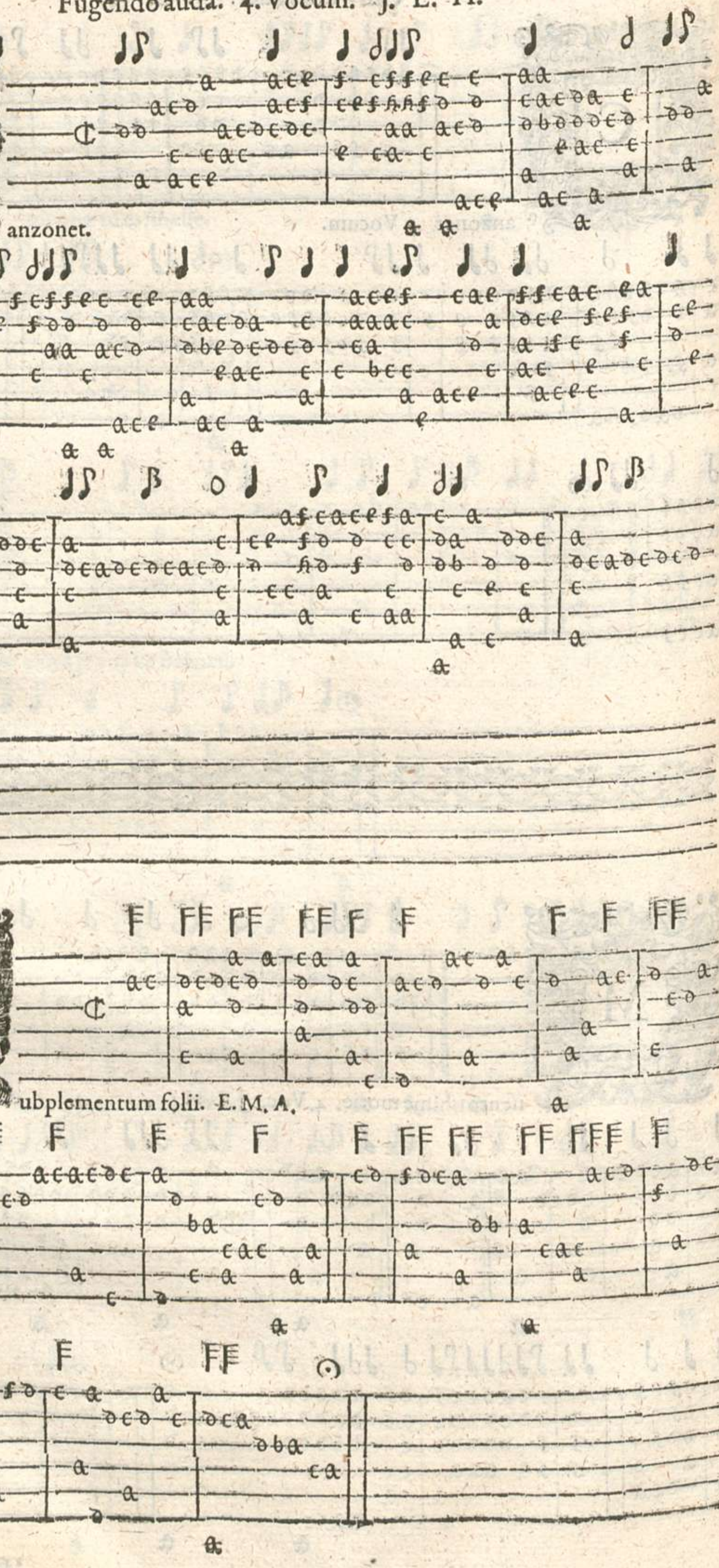

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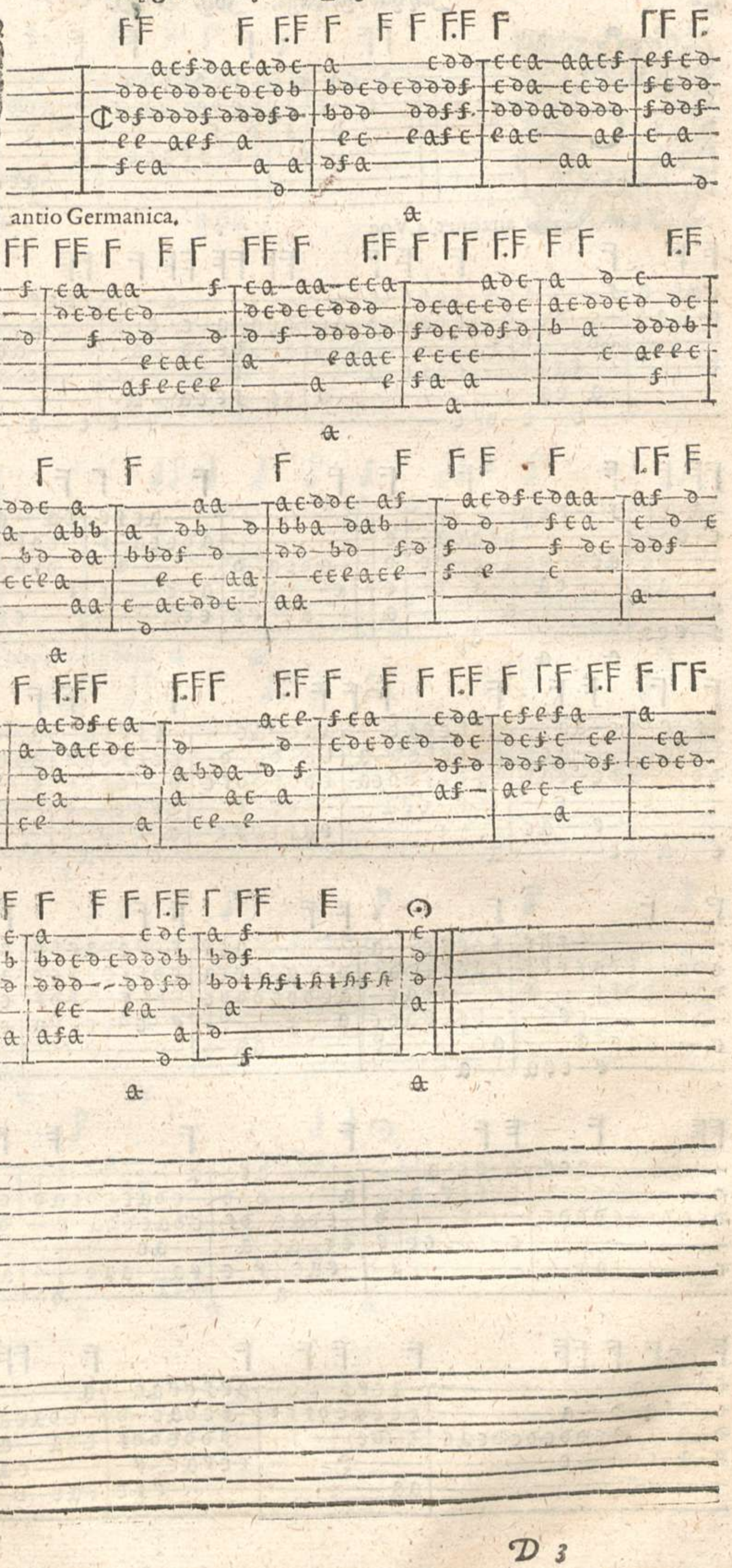
ubplementum folii. E. M. A.



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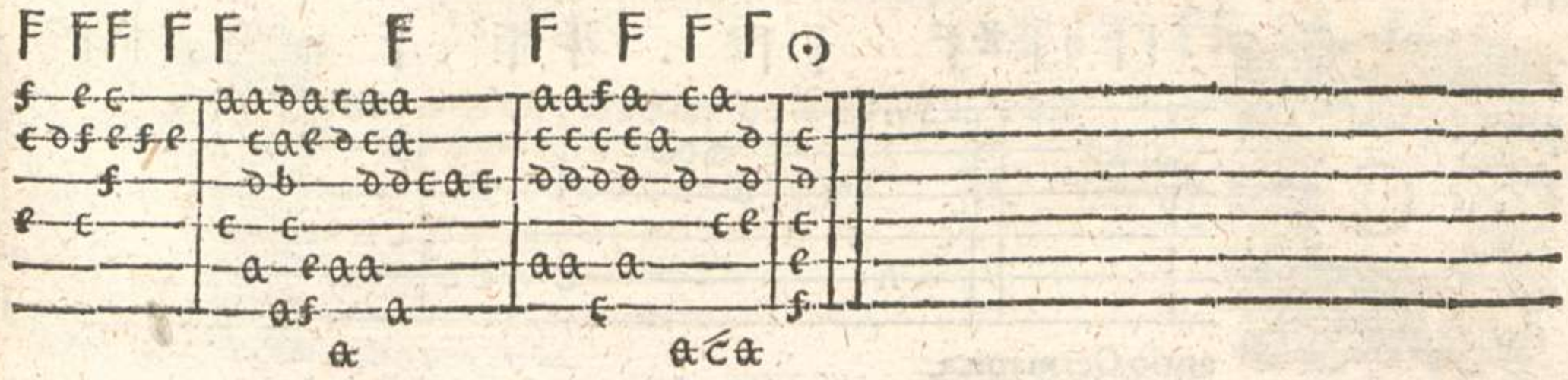
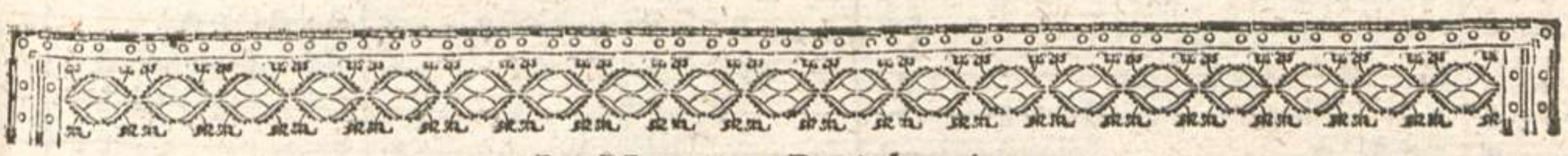
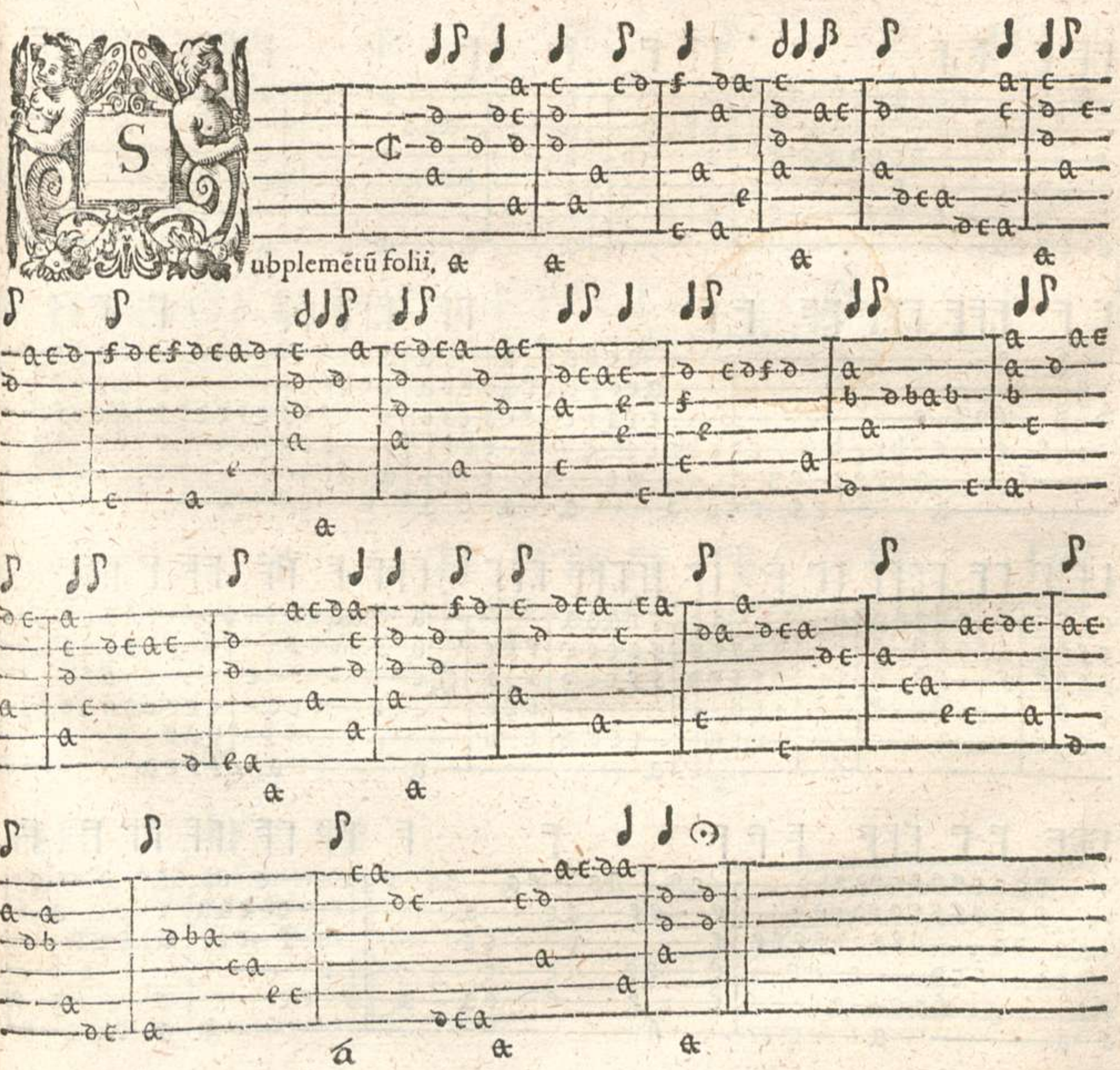
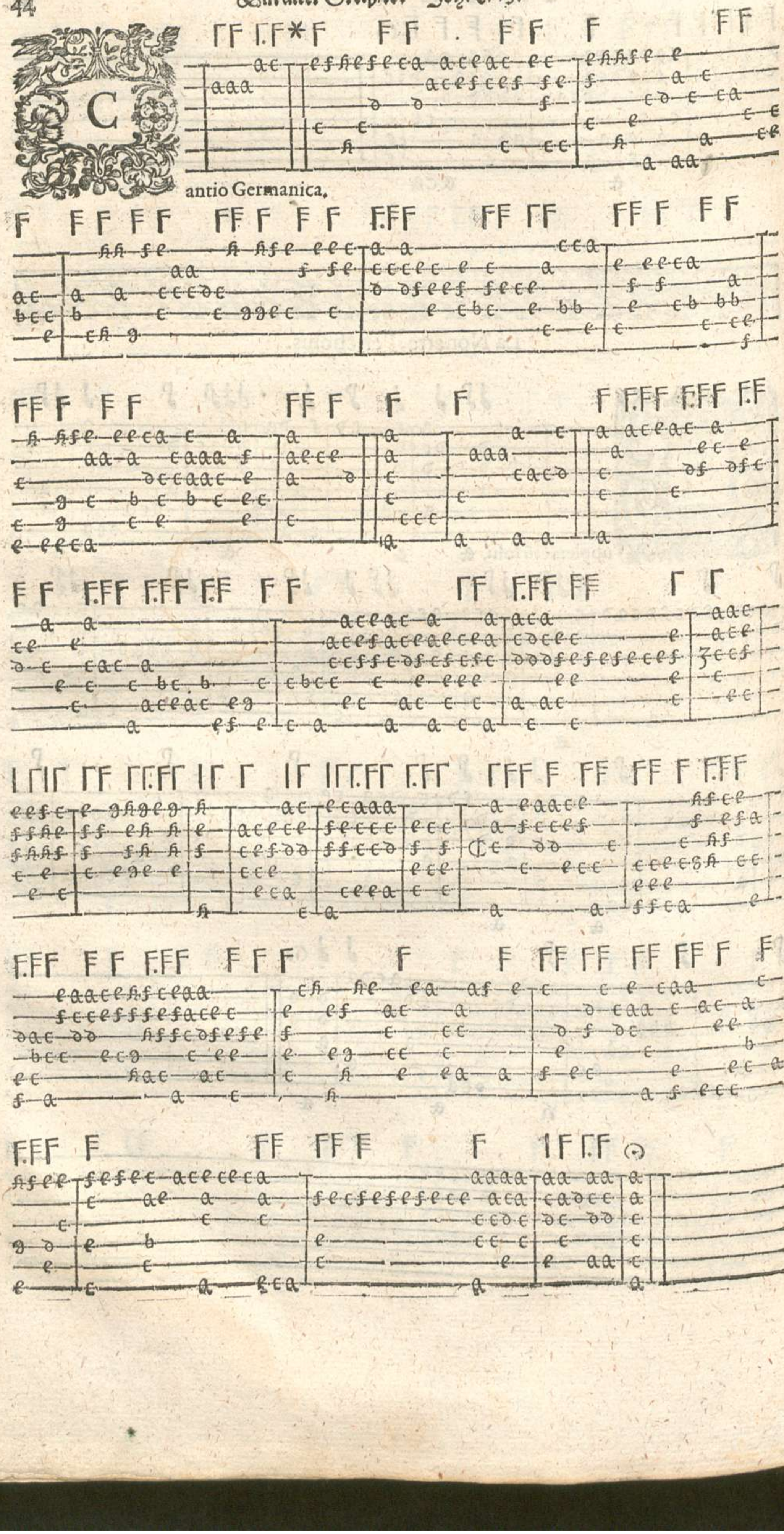


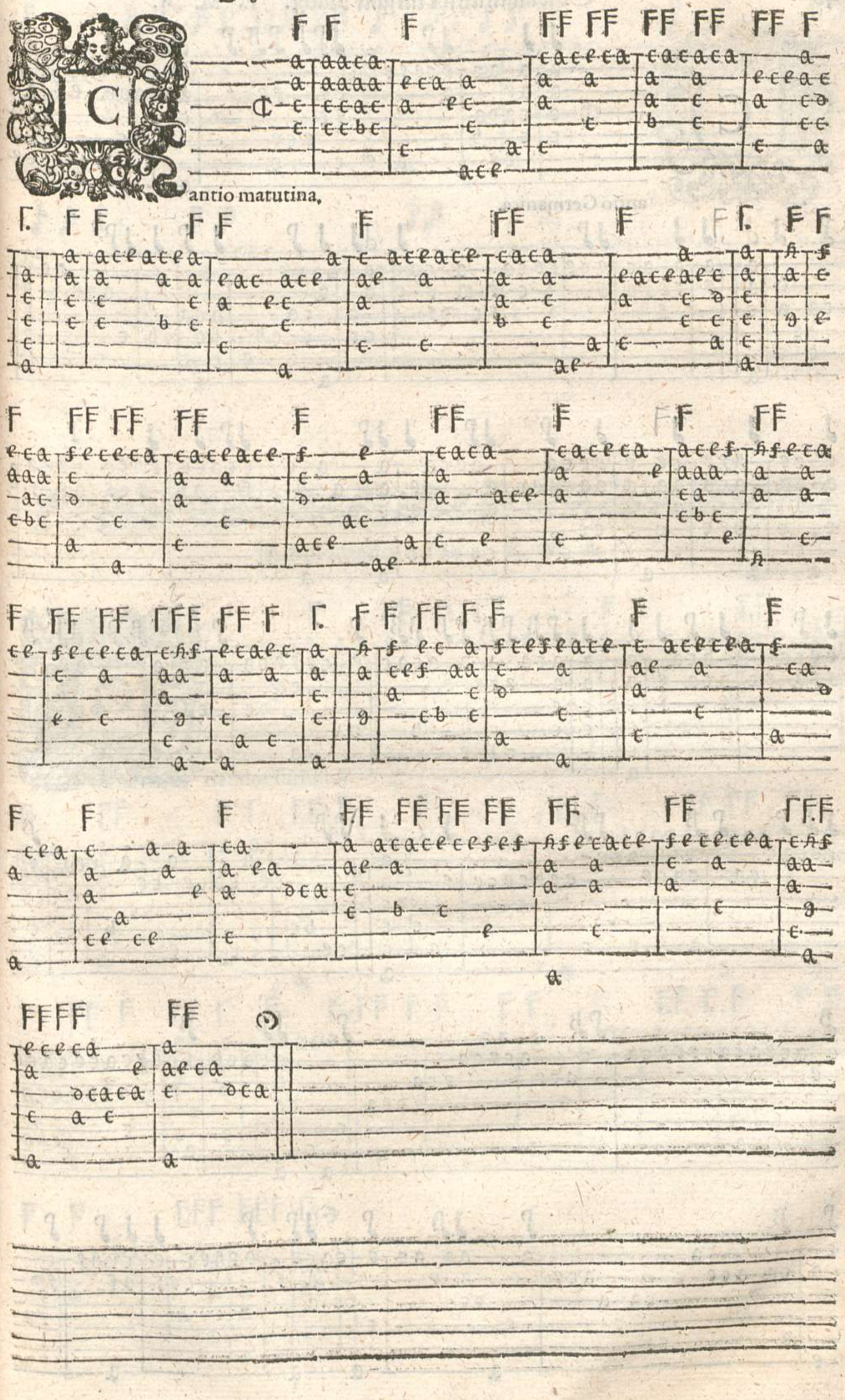


La Nonette, Perichonis.



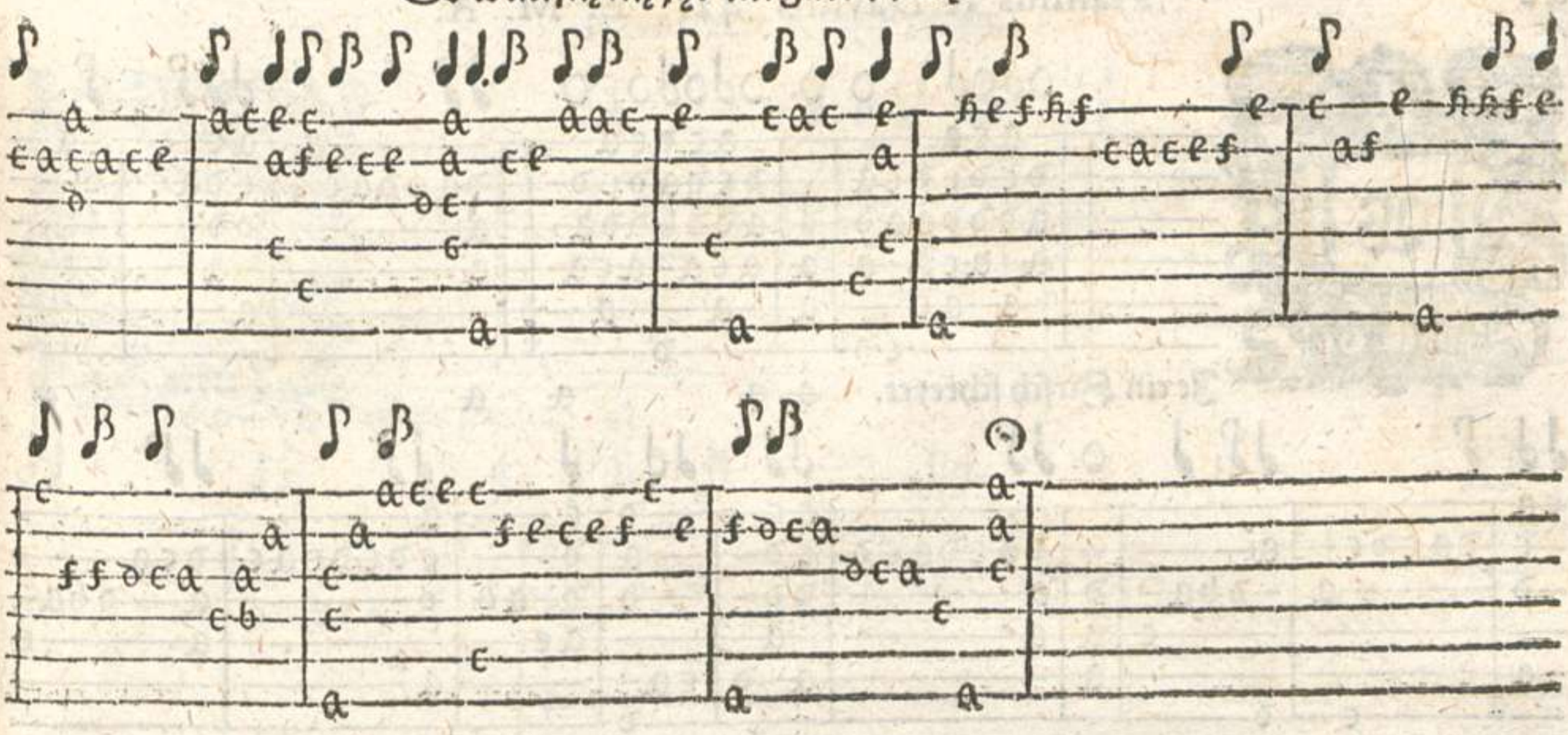


Cantio Germanica.

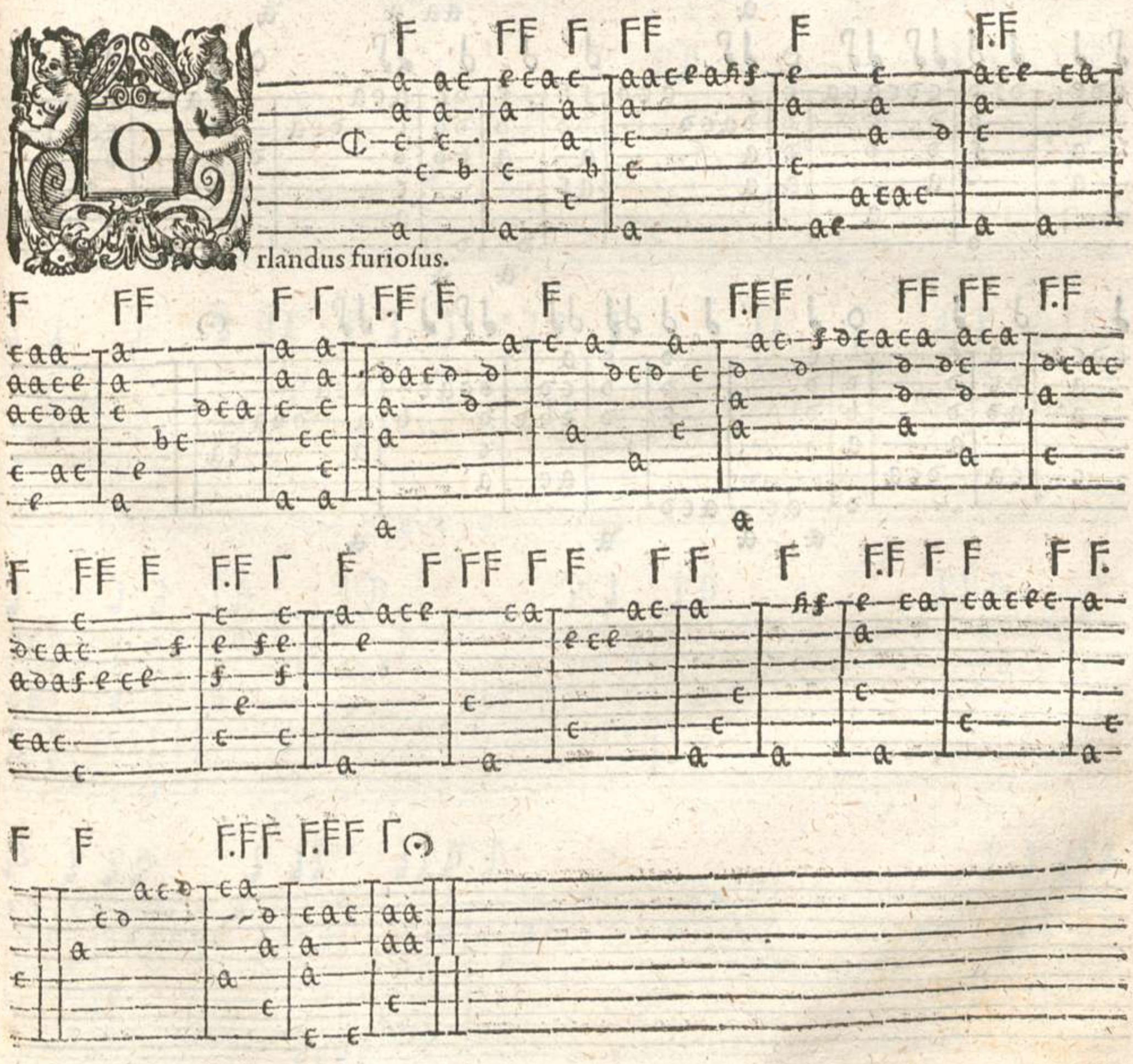


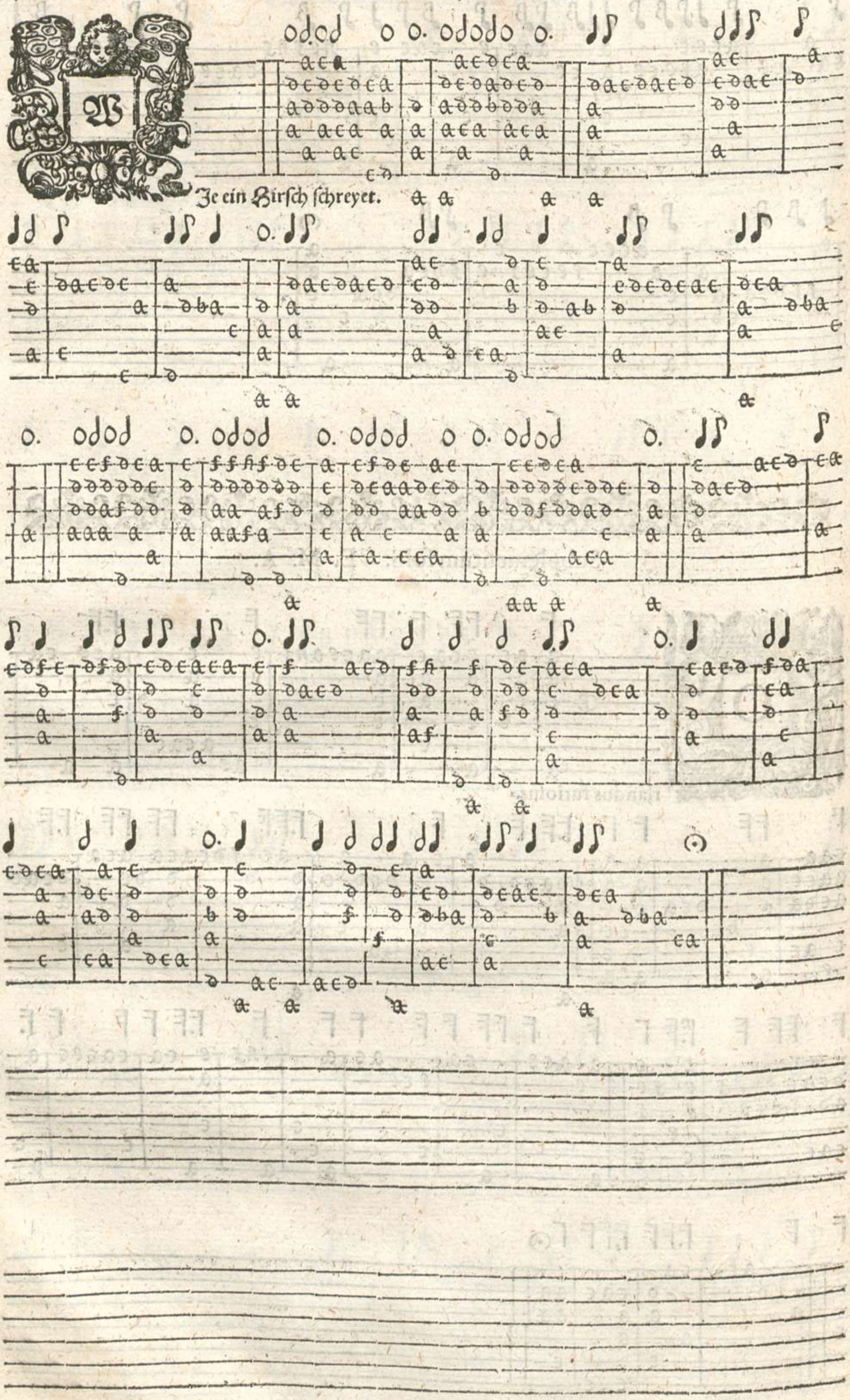
antio matutina.

antio Germanica.



Subplementum folii. E. M. A.

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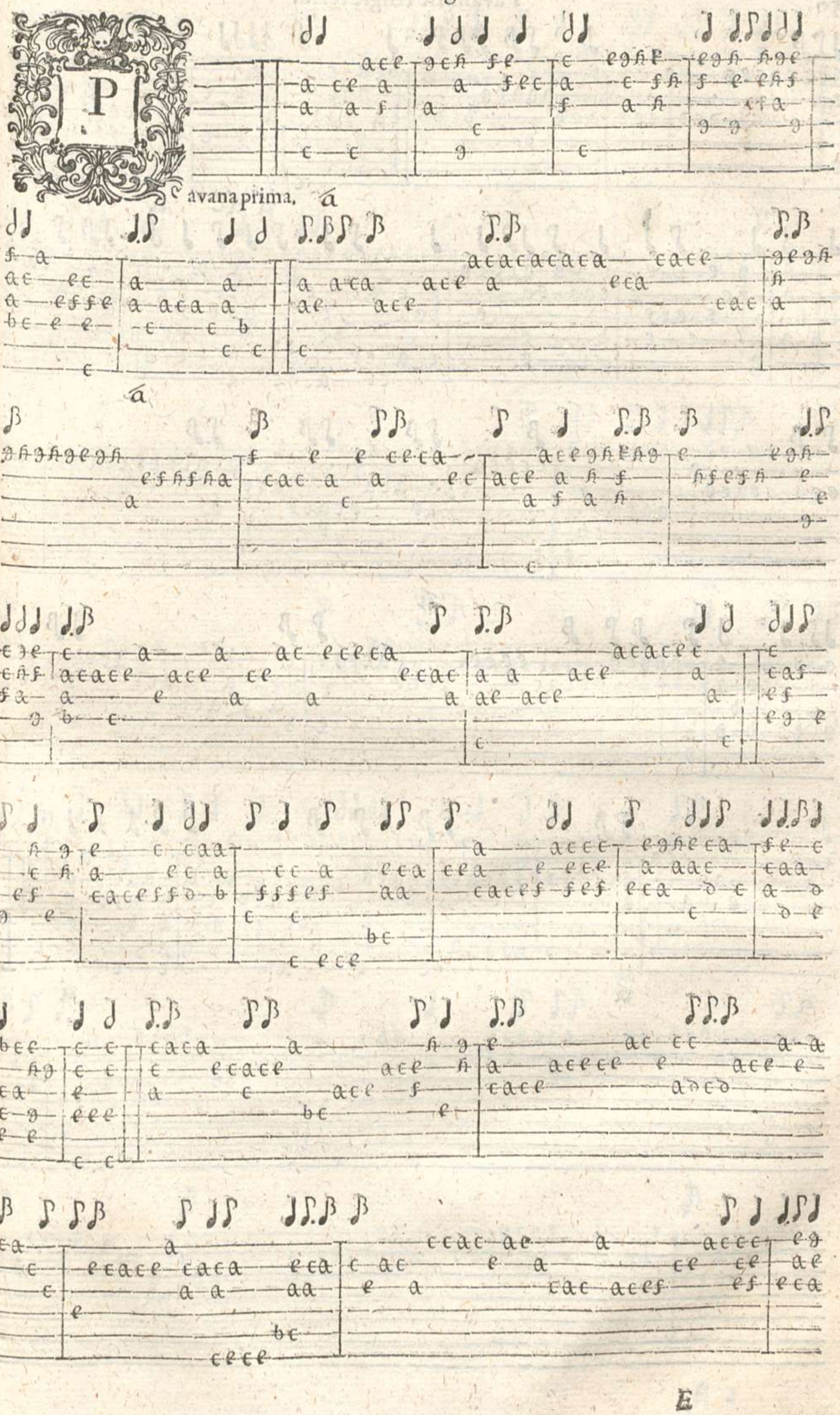
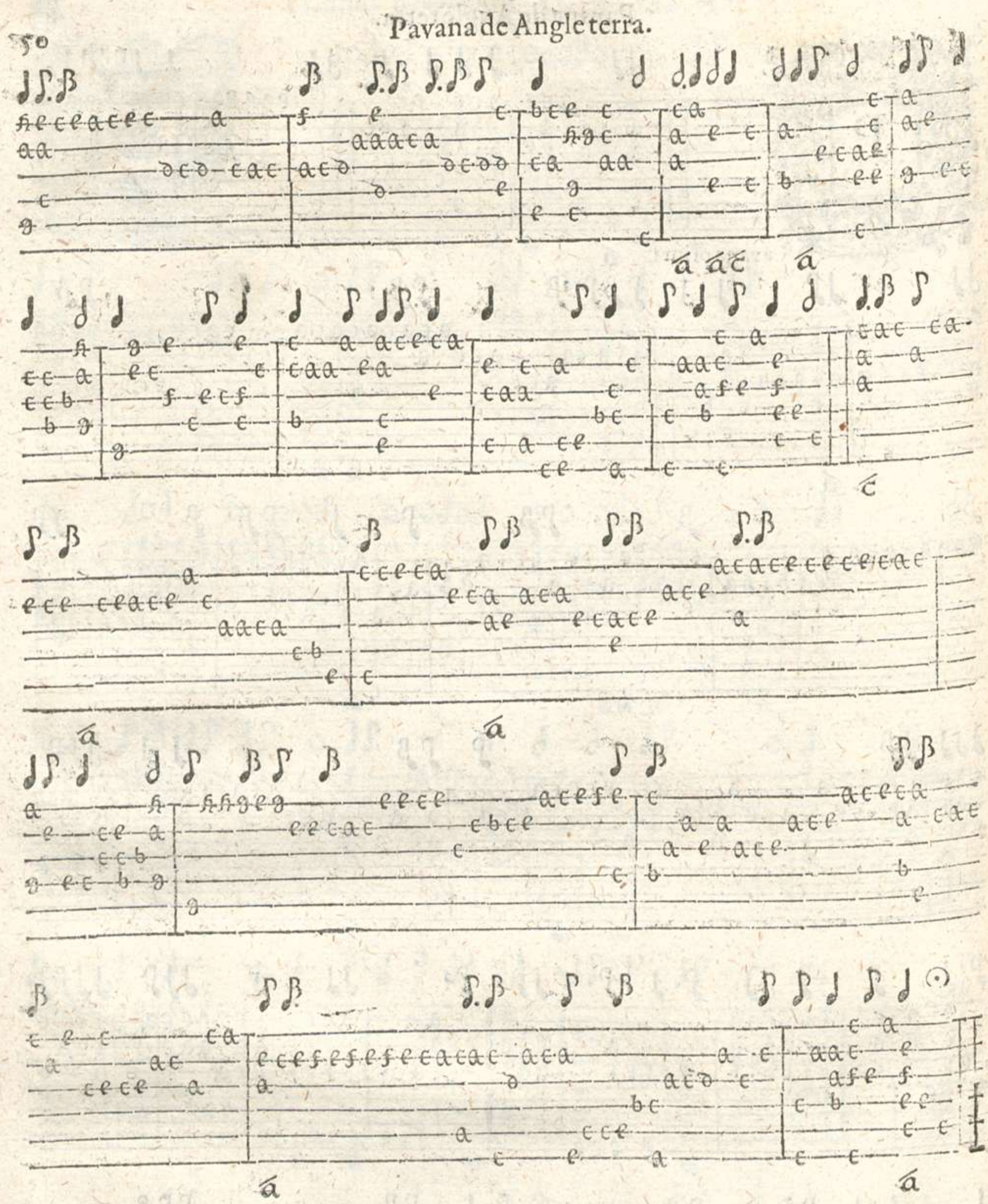
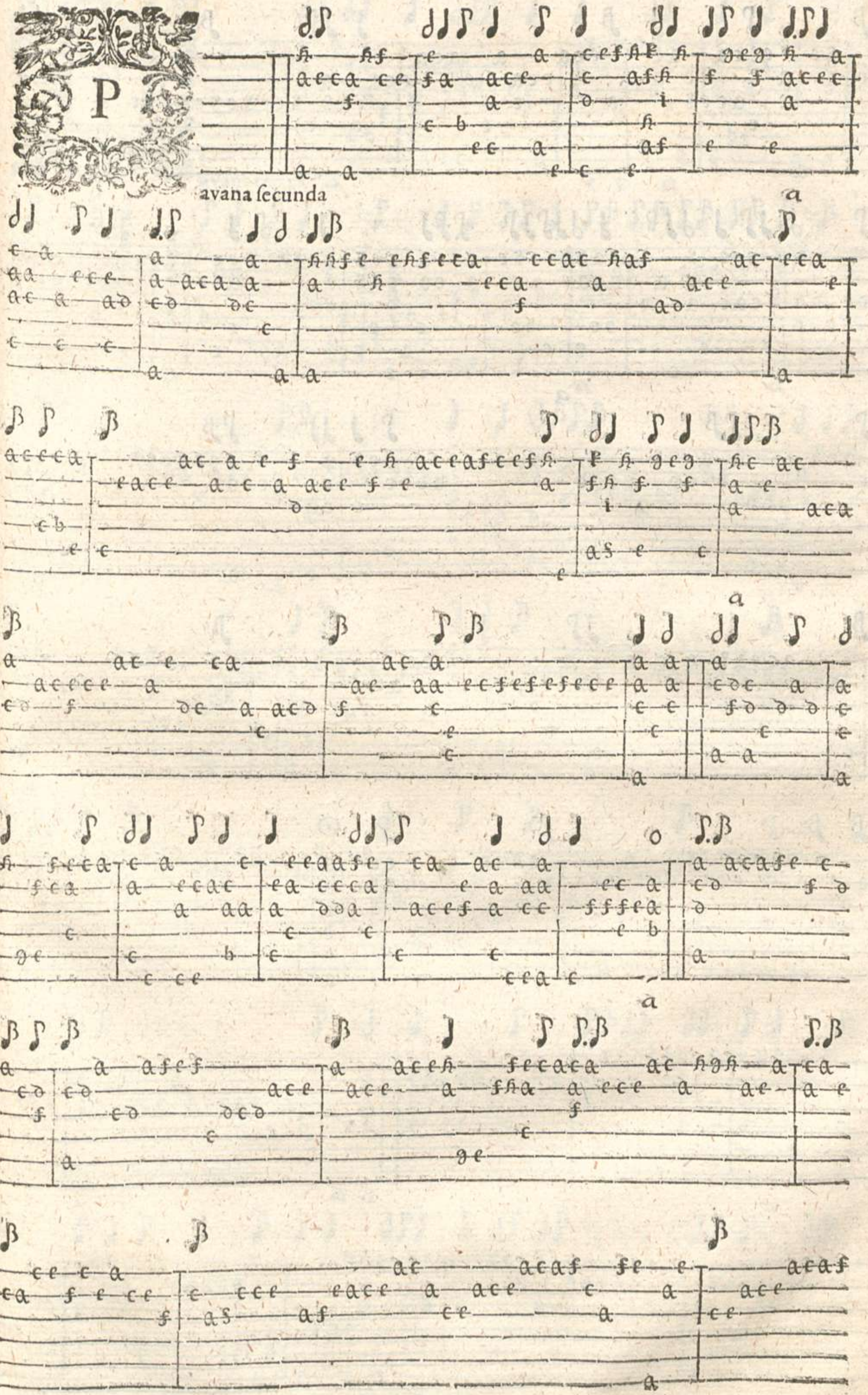


Pavana prima.

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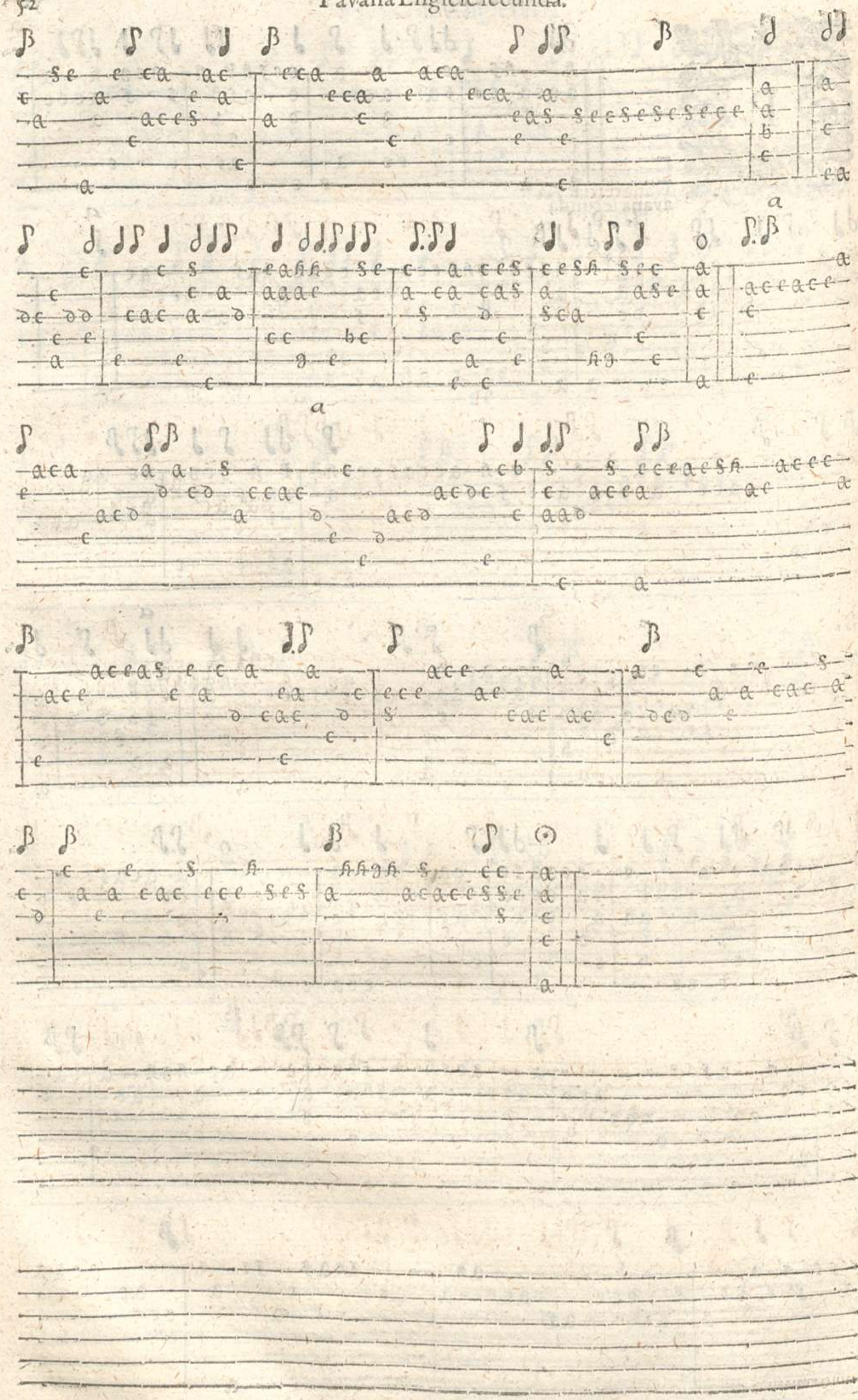
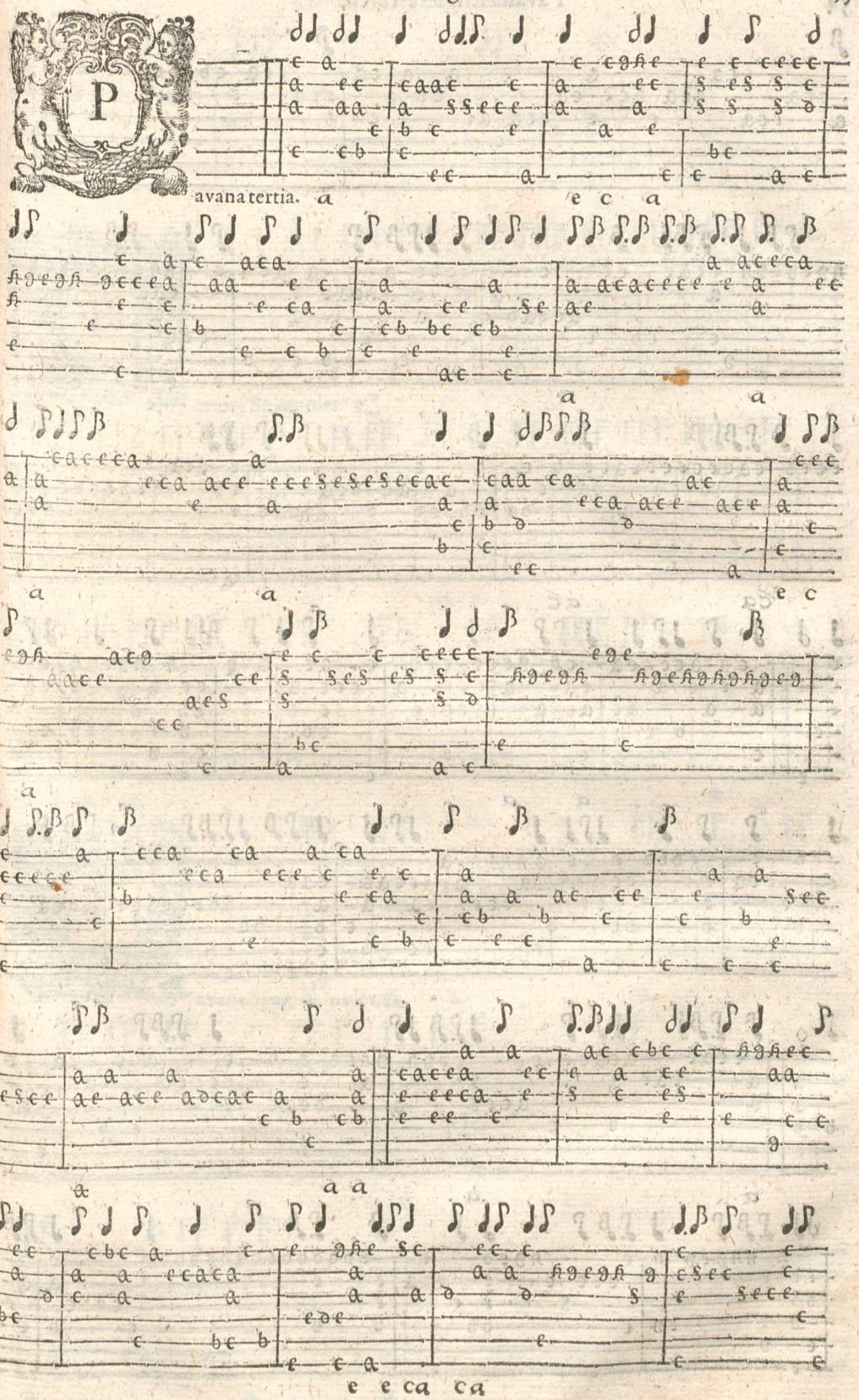
avana secunda

Pavana Engleſe ſecunda.

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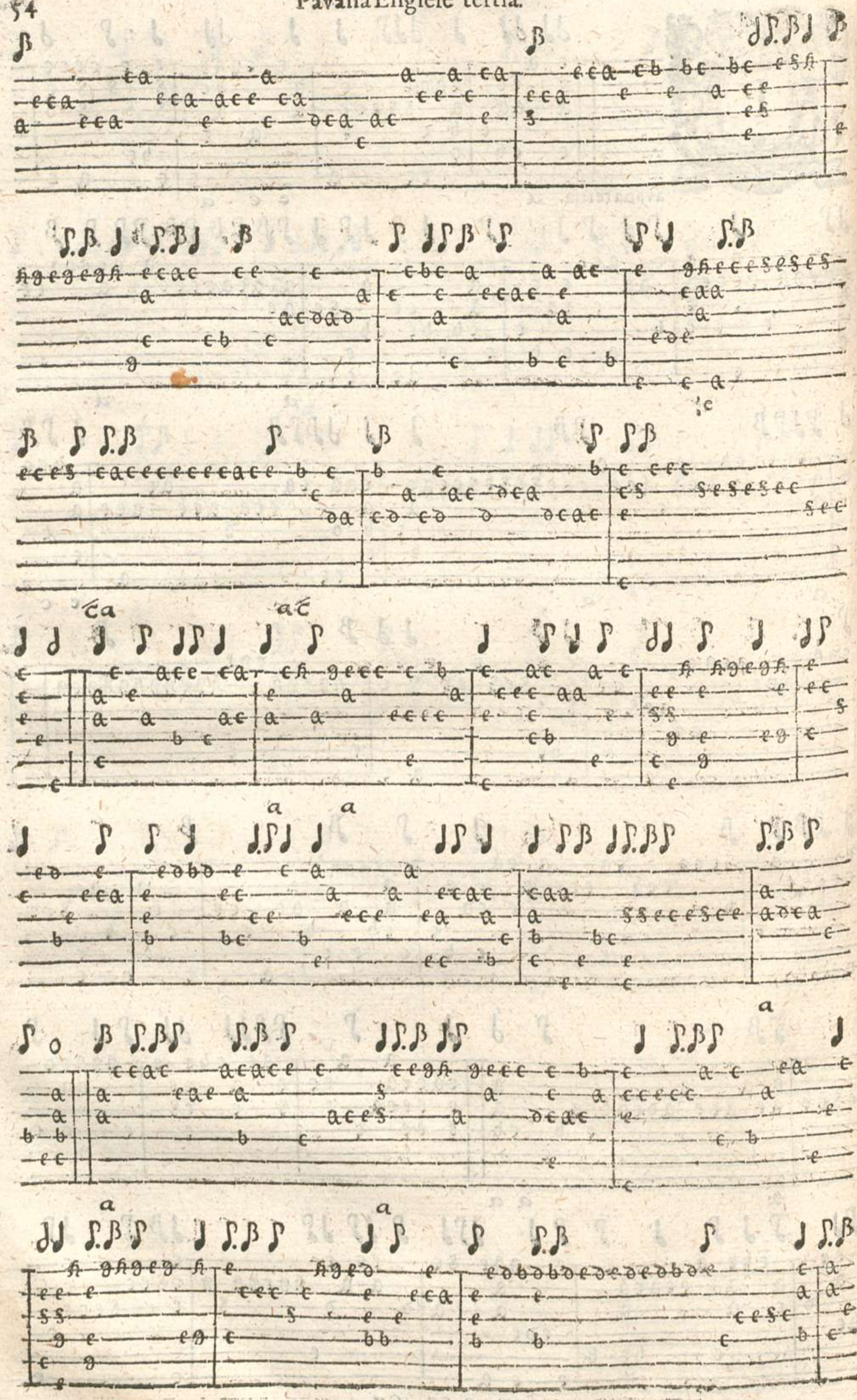

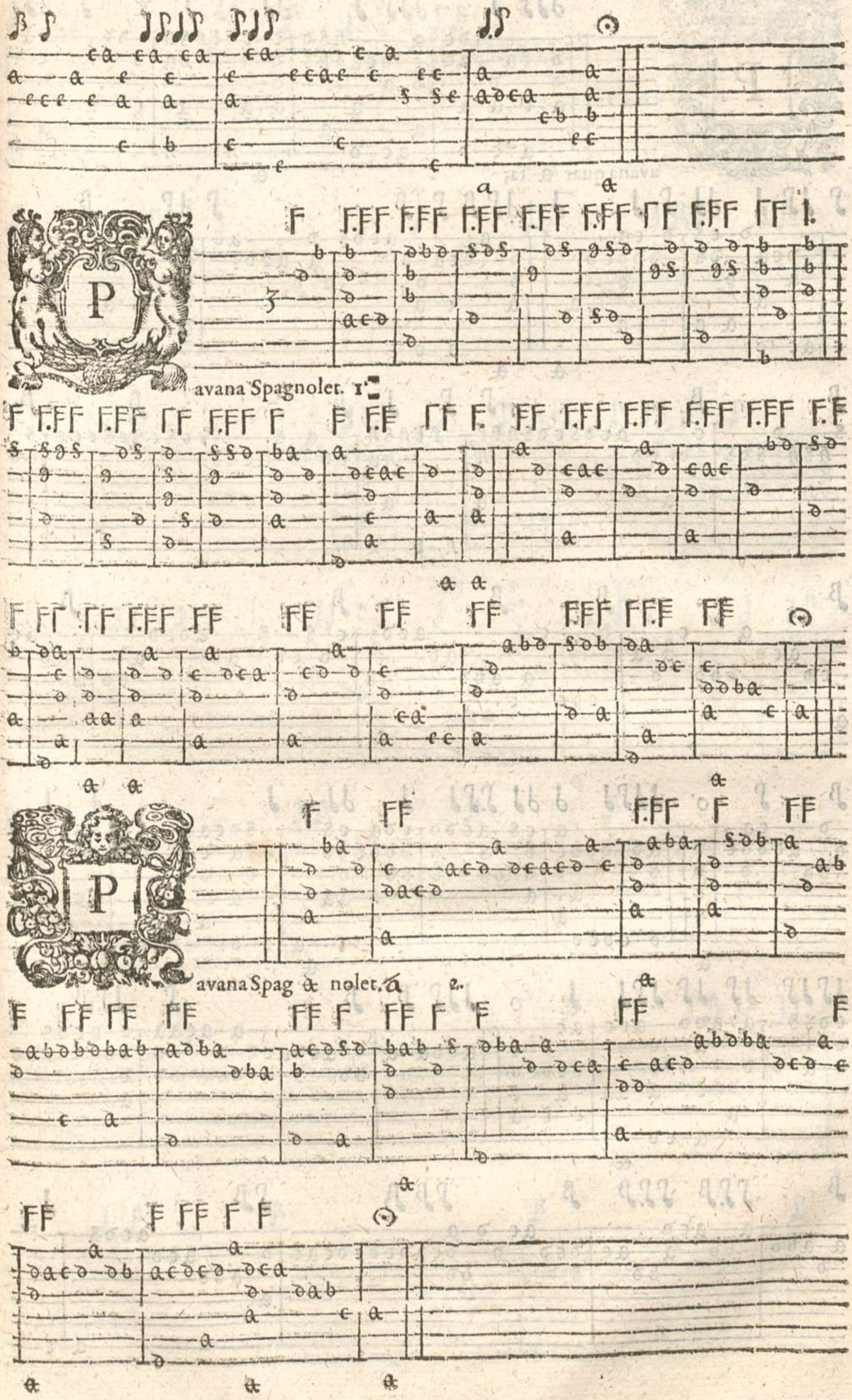
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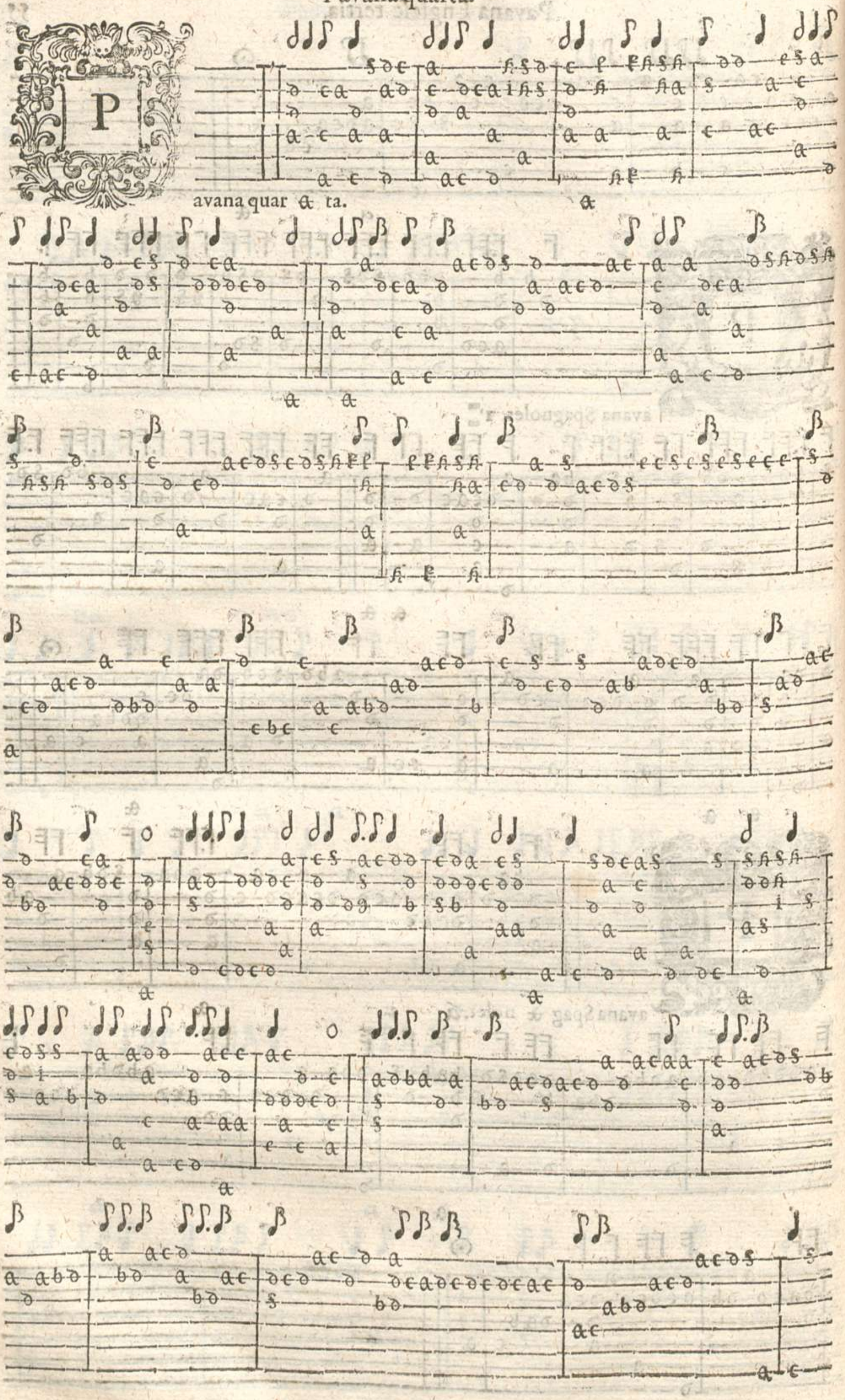
P
avana Spag nolet. 2.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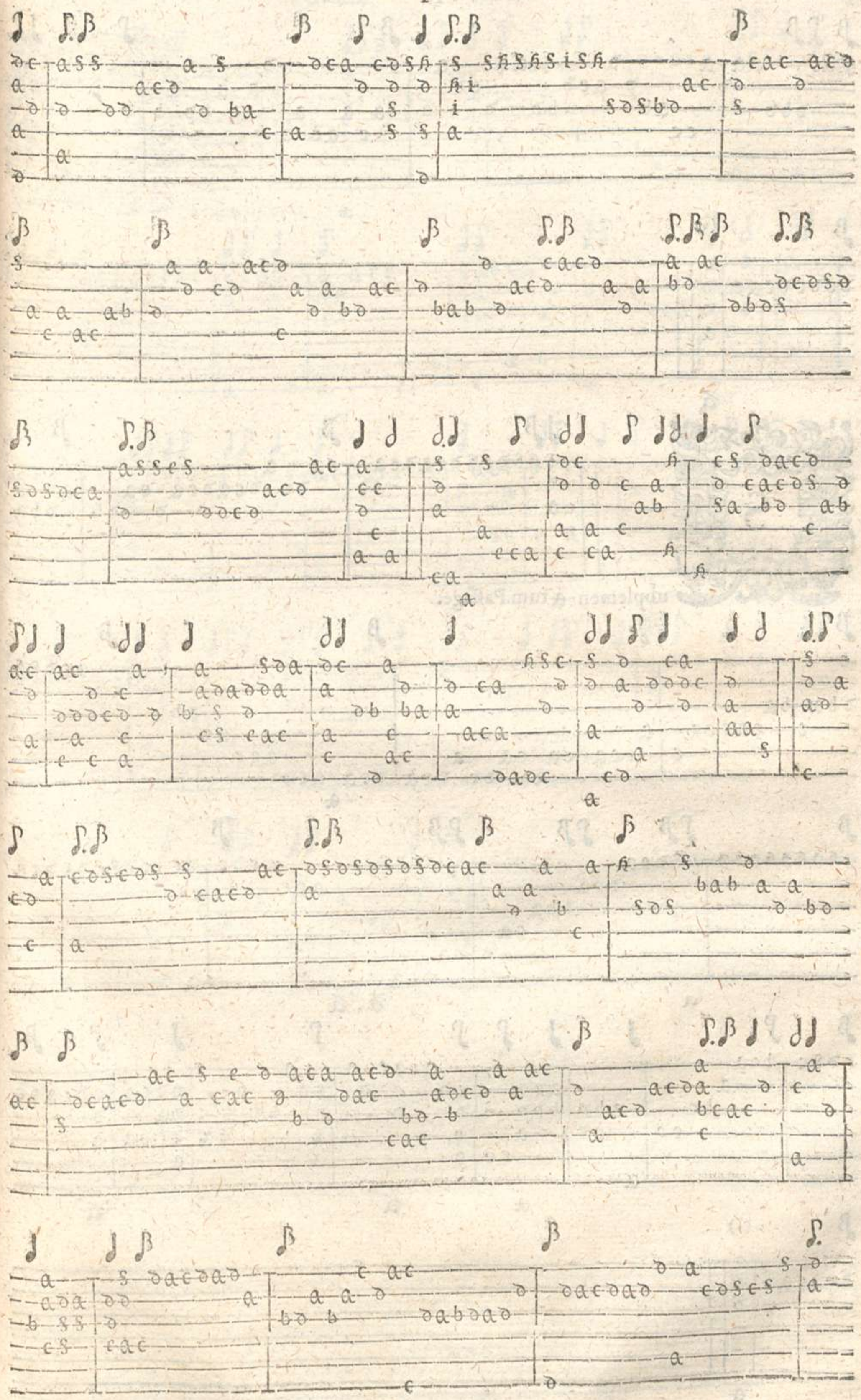
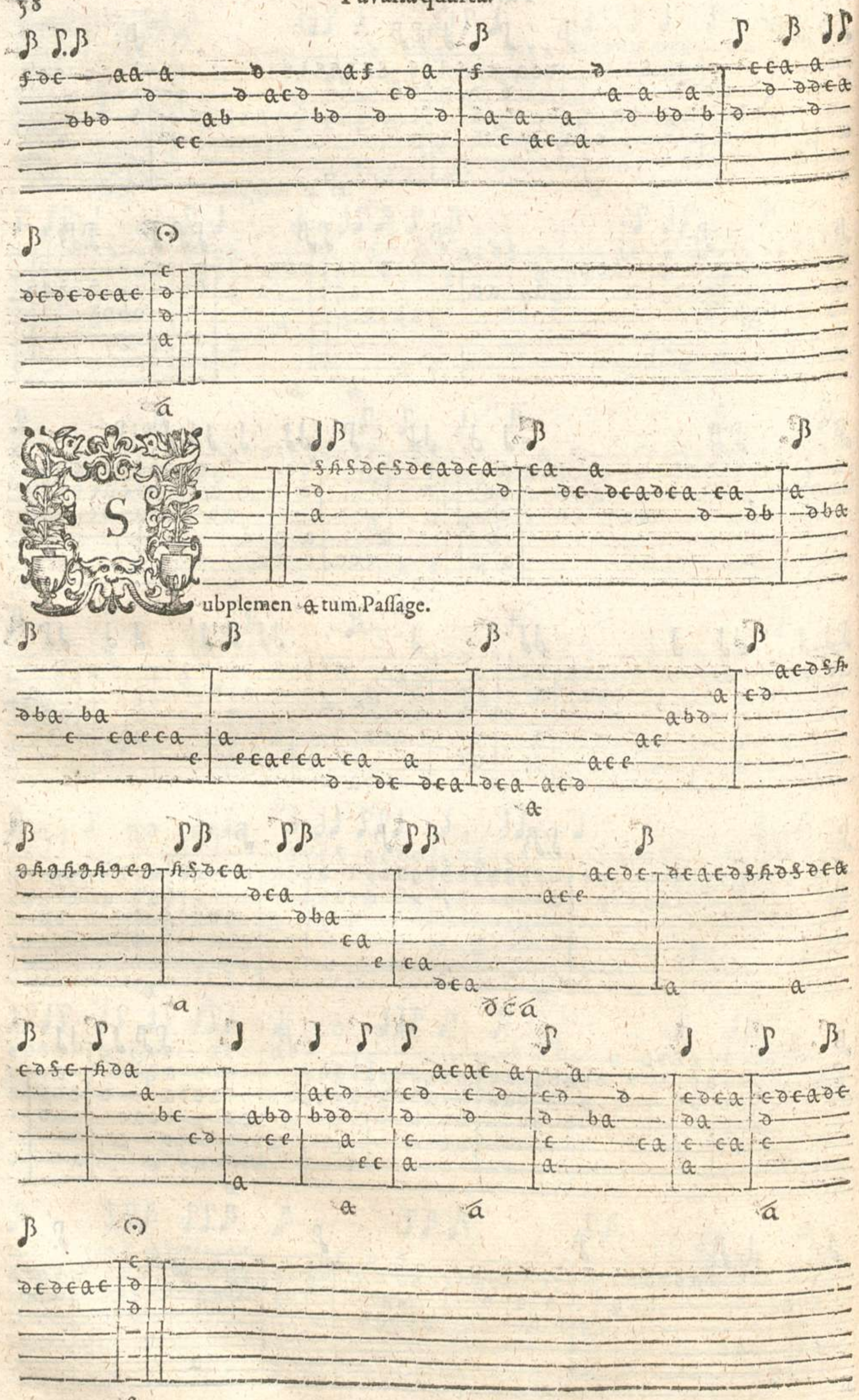
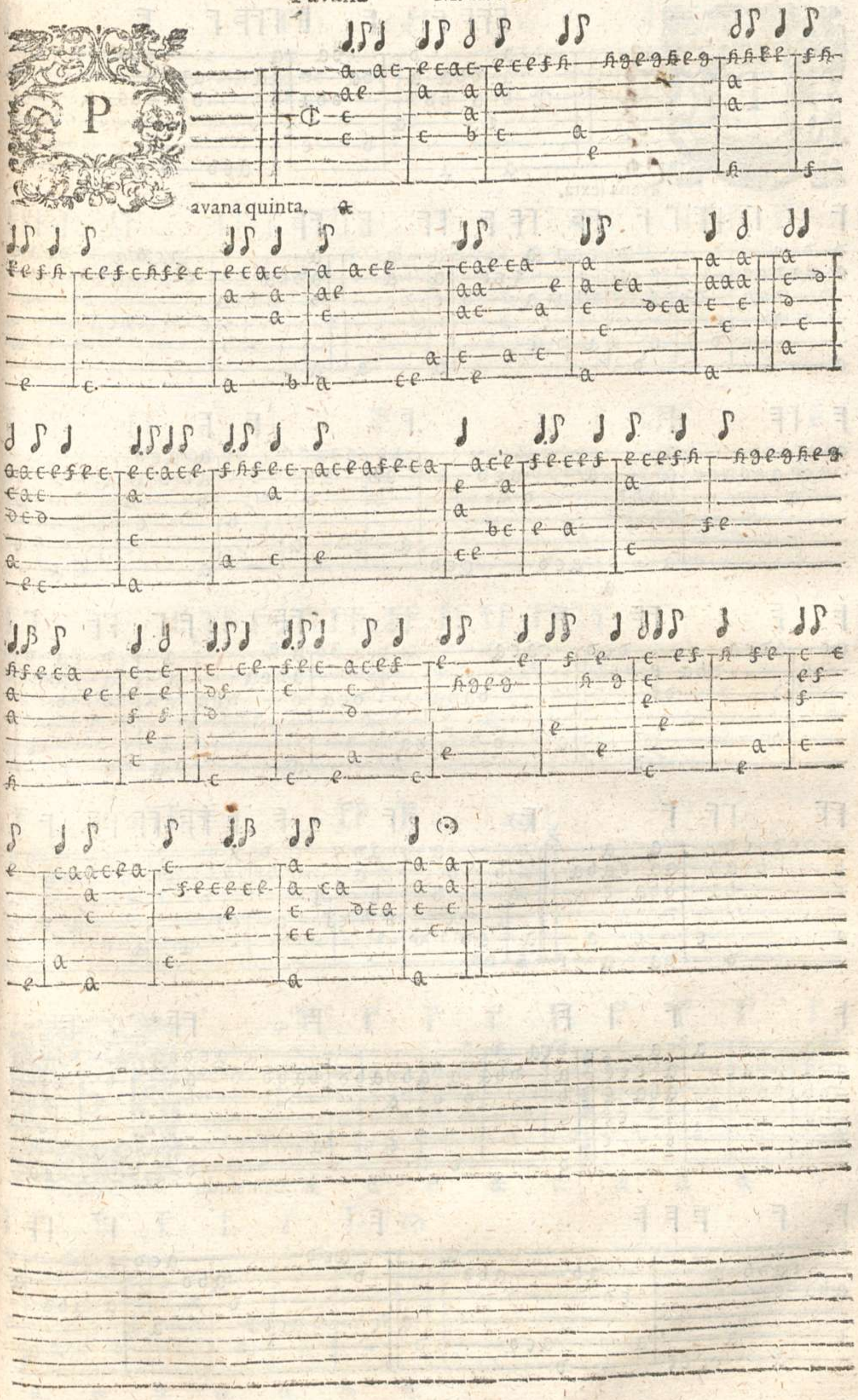




Subplemen tum. Passage.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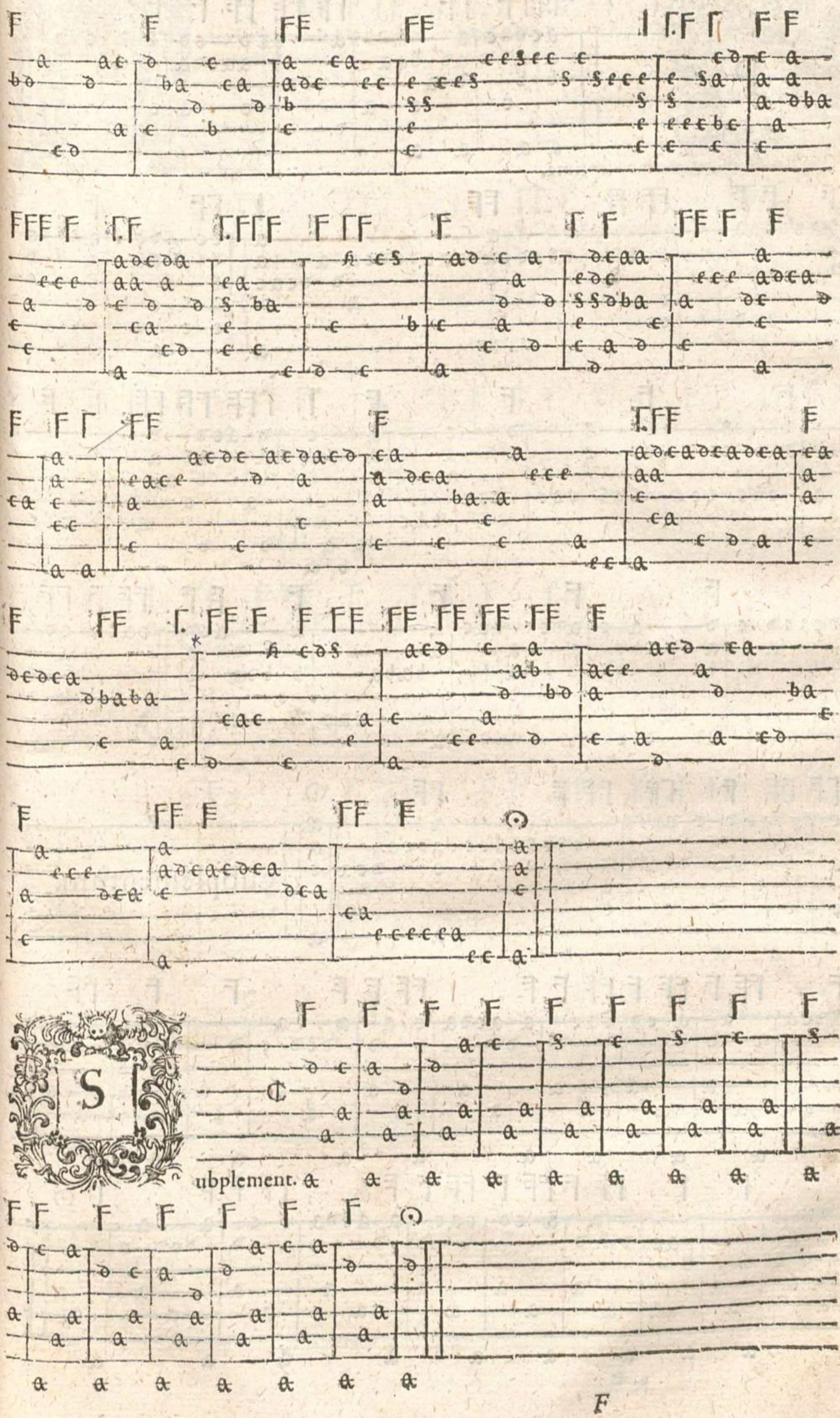
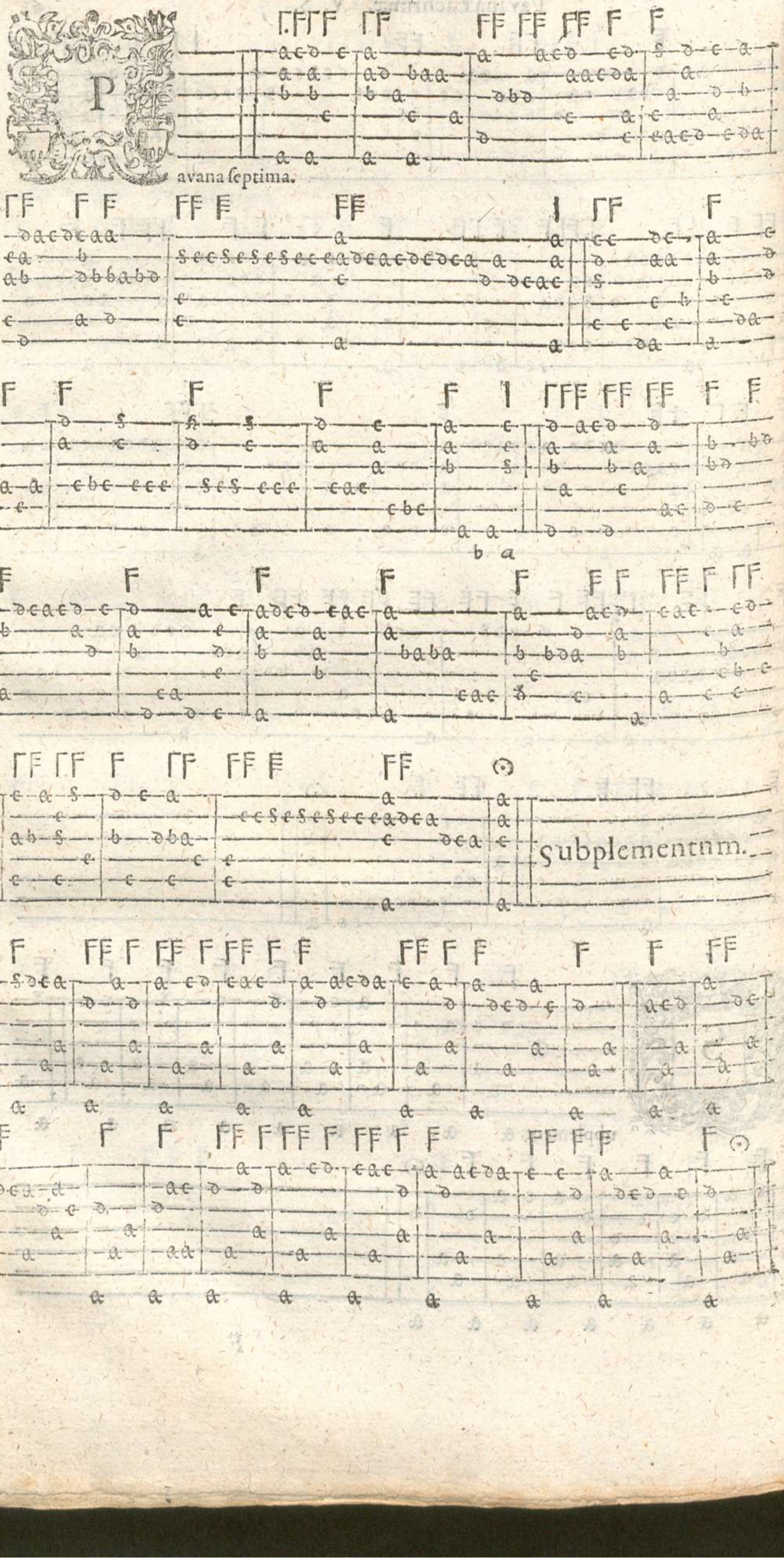
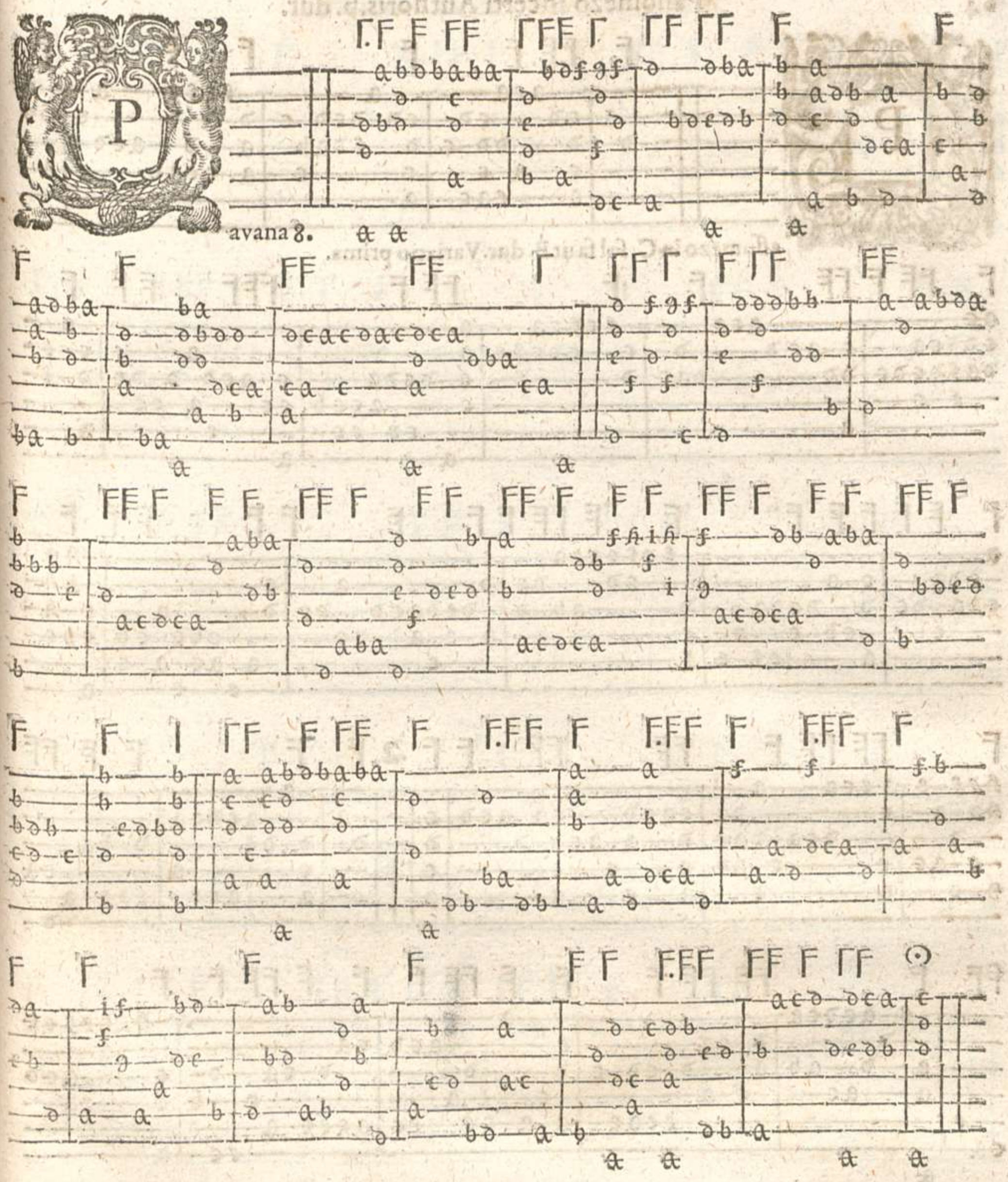
avana quinta.

Pavana sexta.



S ubplement.


P
avana septima.
b a
subplementum.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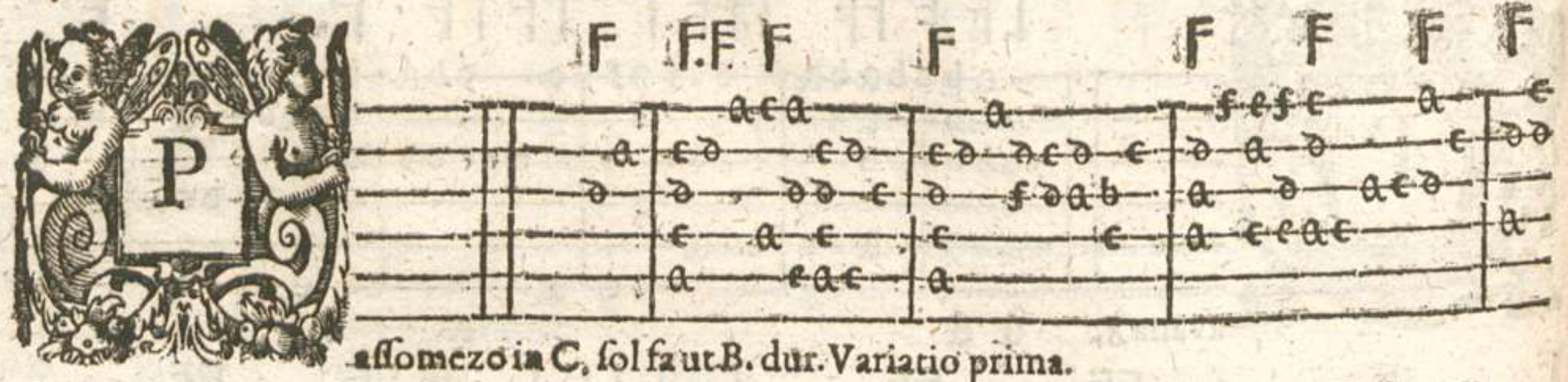
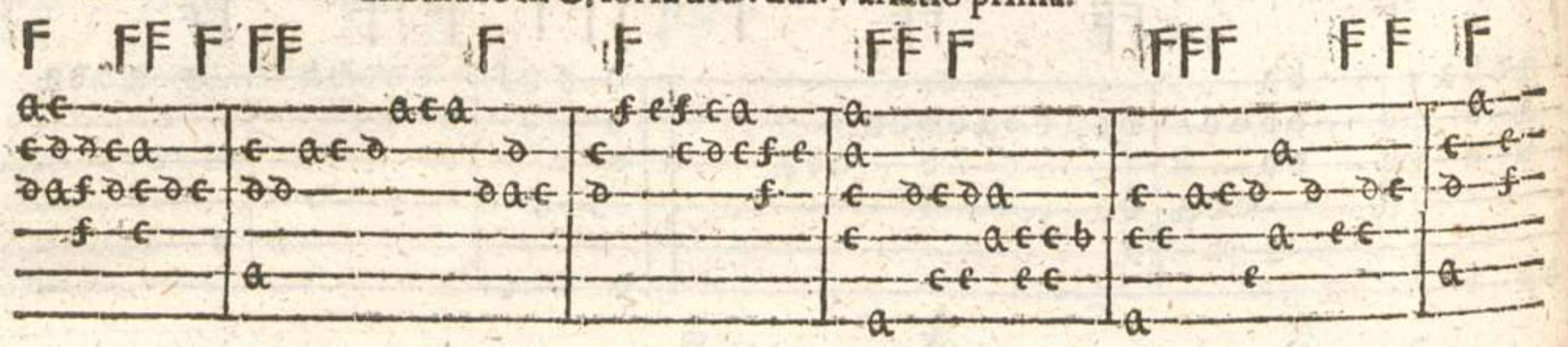
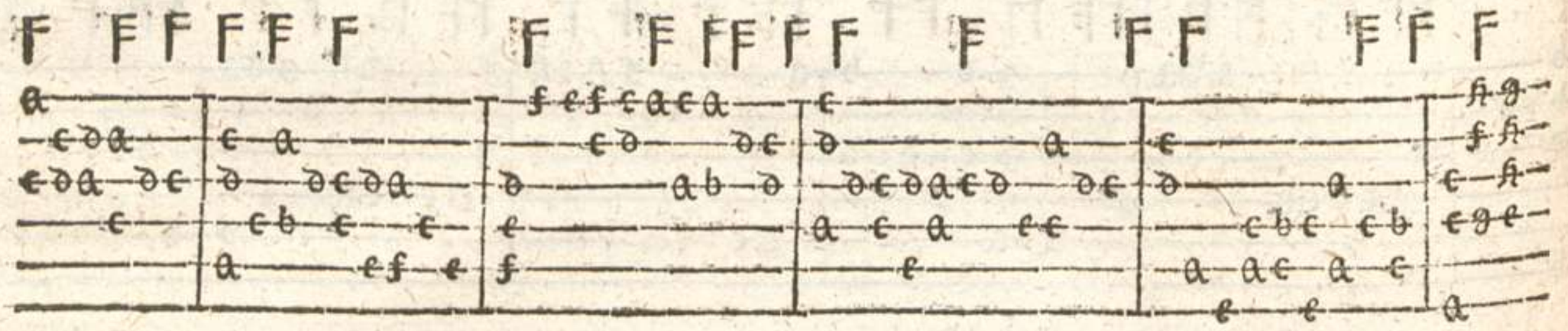
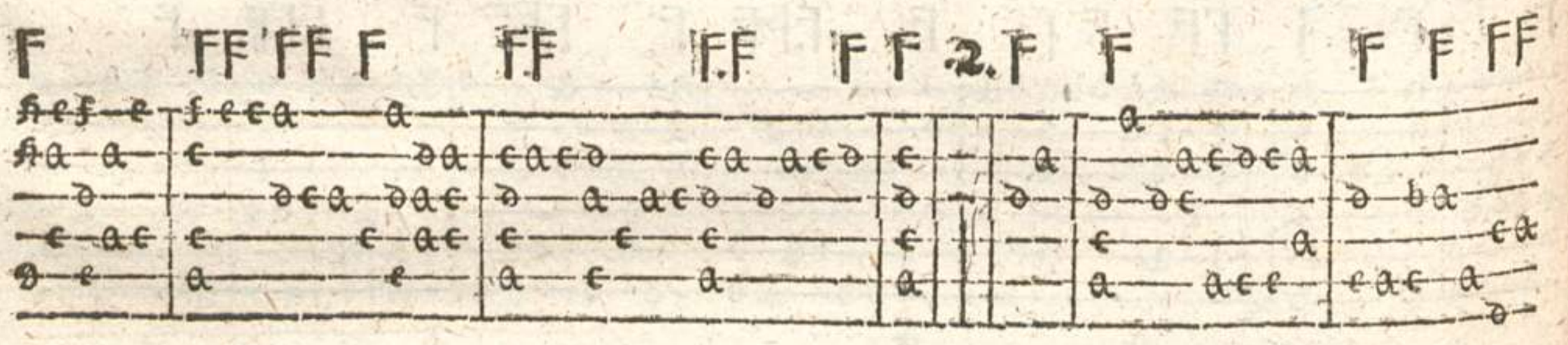
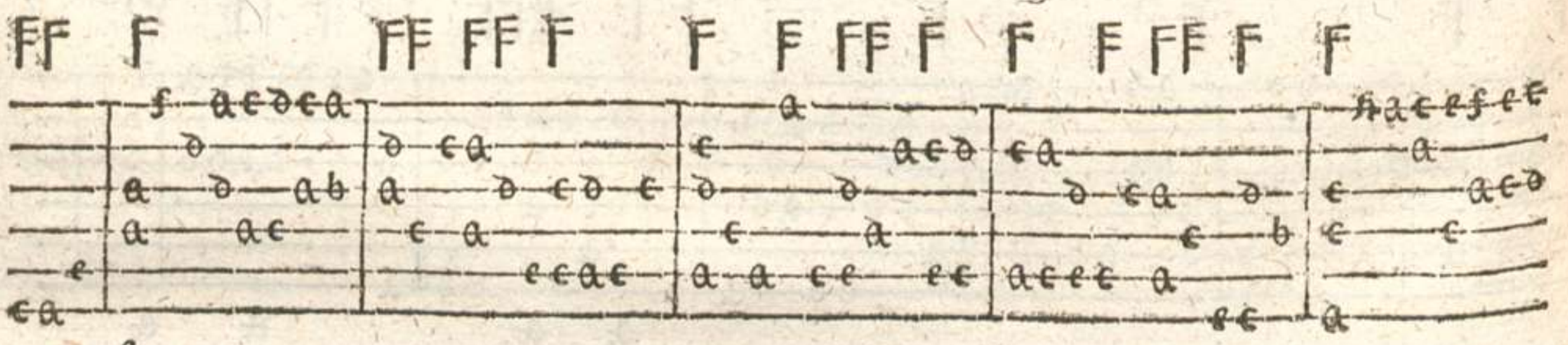


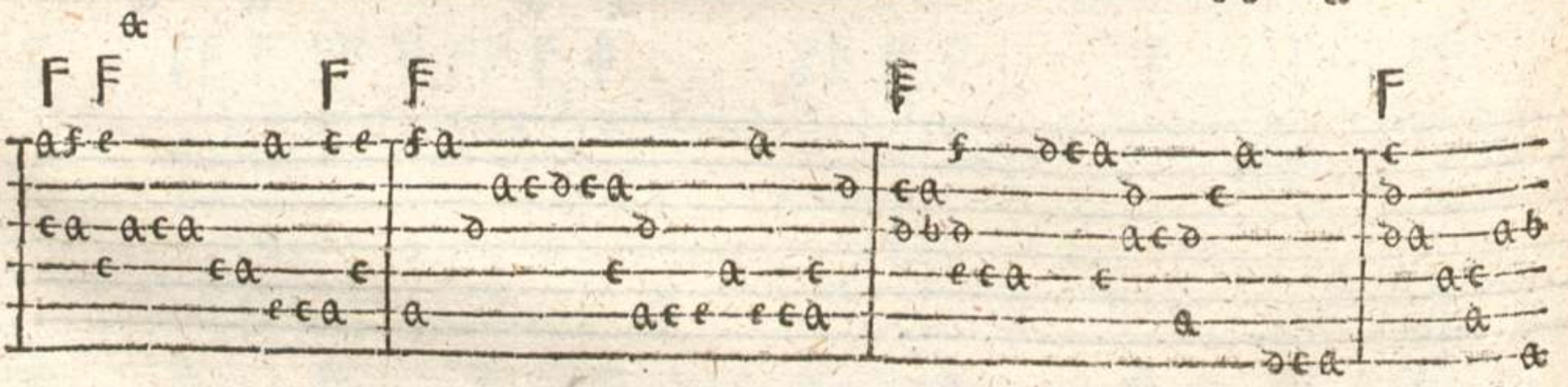
Passomezo in C, sol fa ut B. dur. Variatio prima.

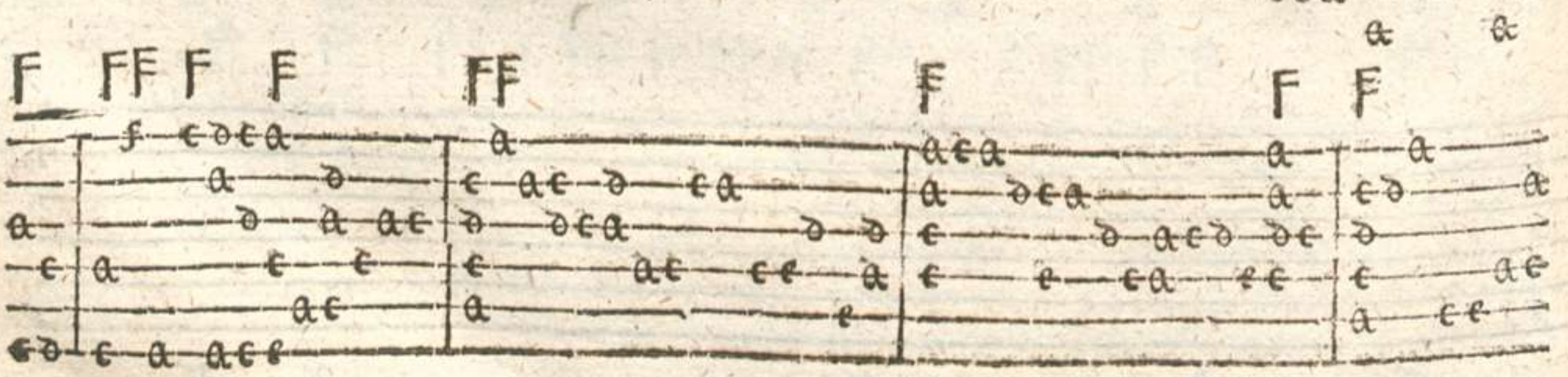


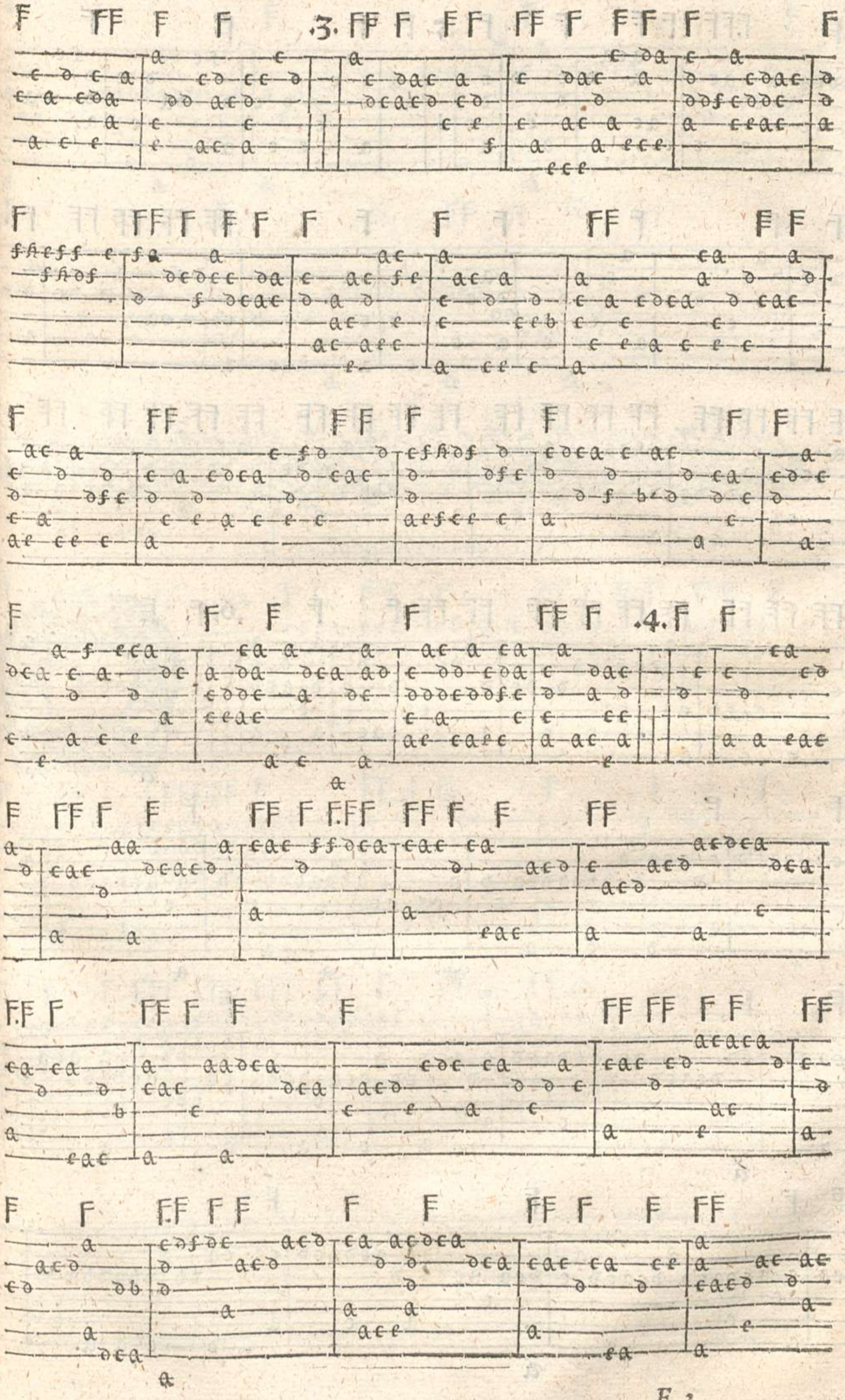


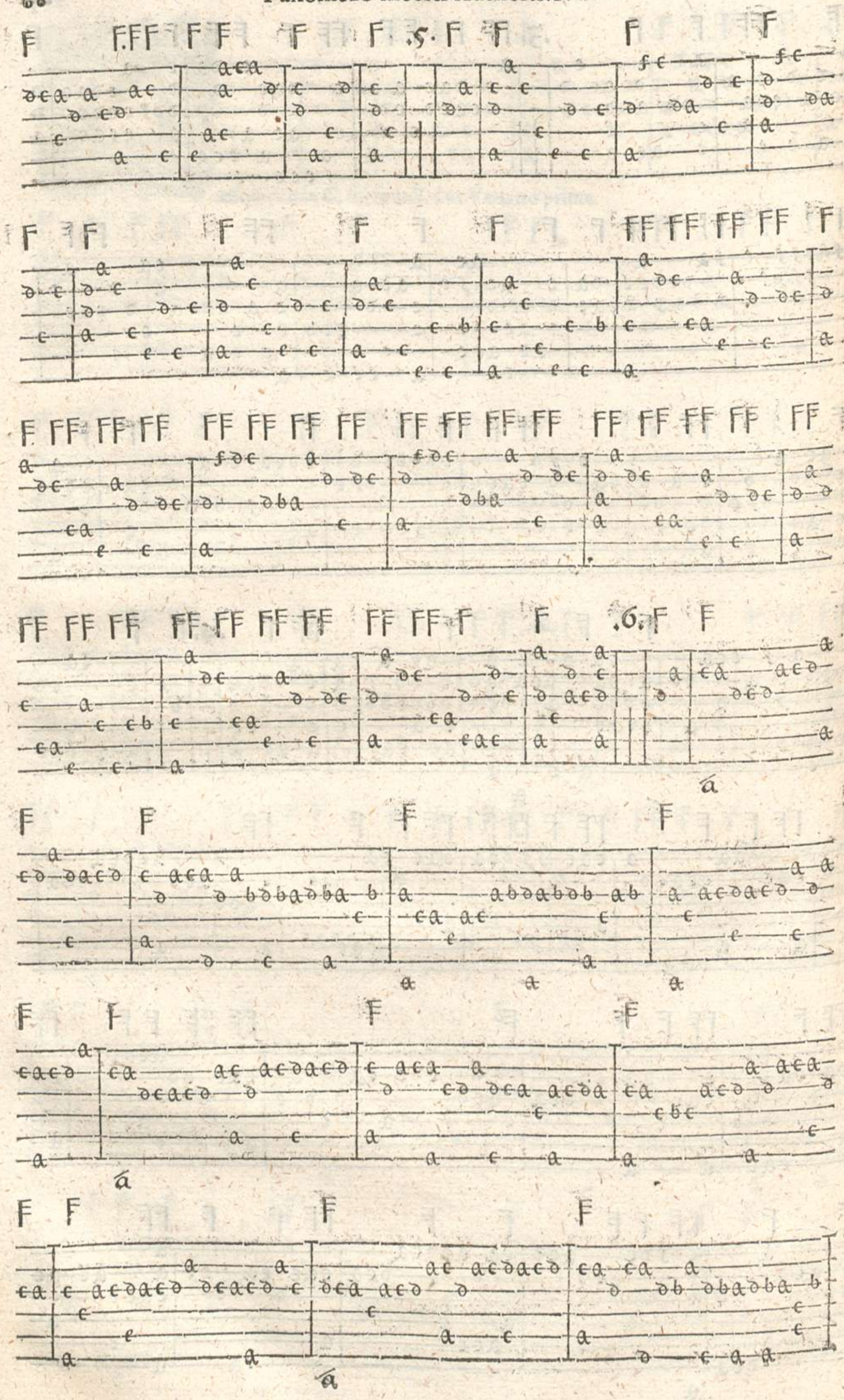


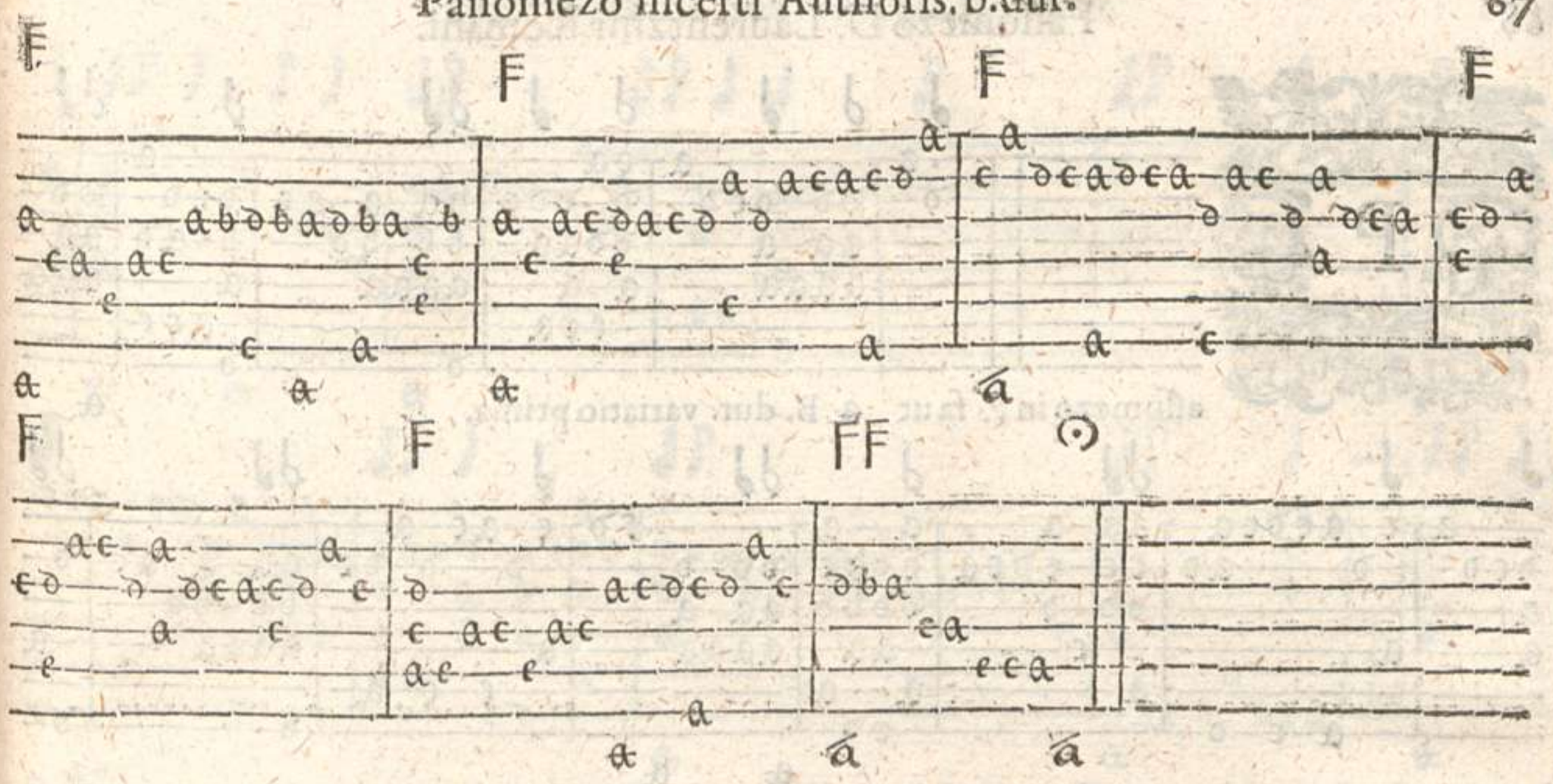




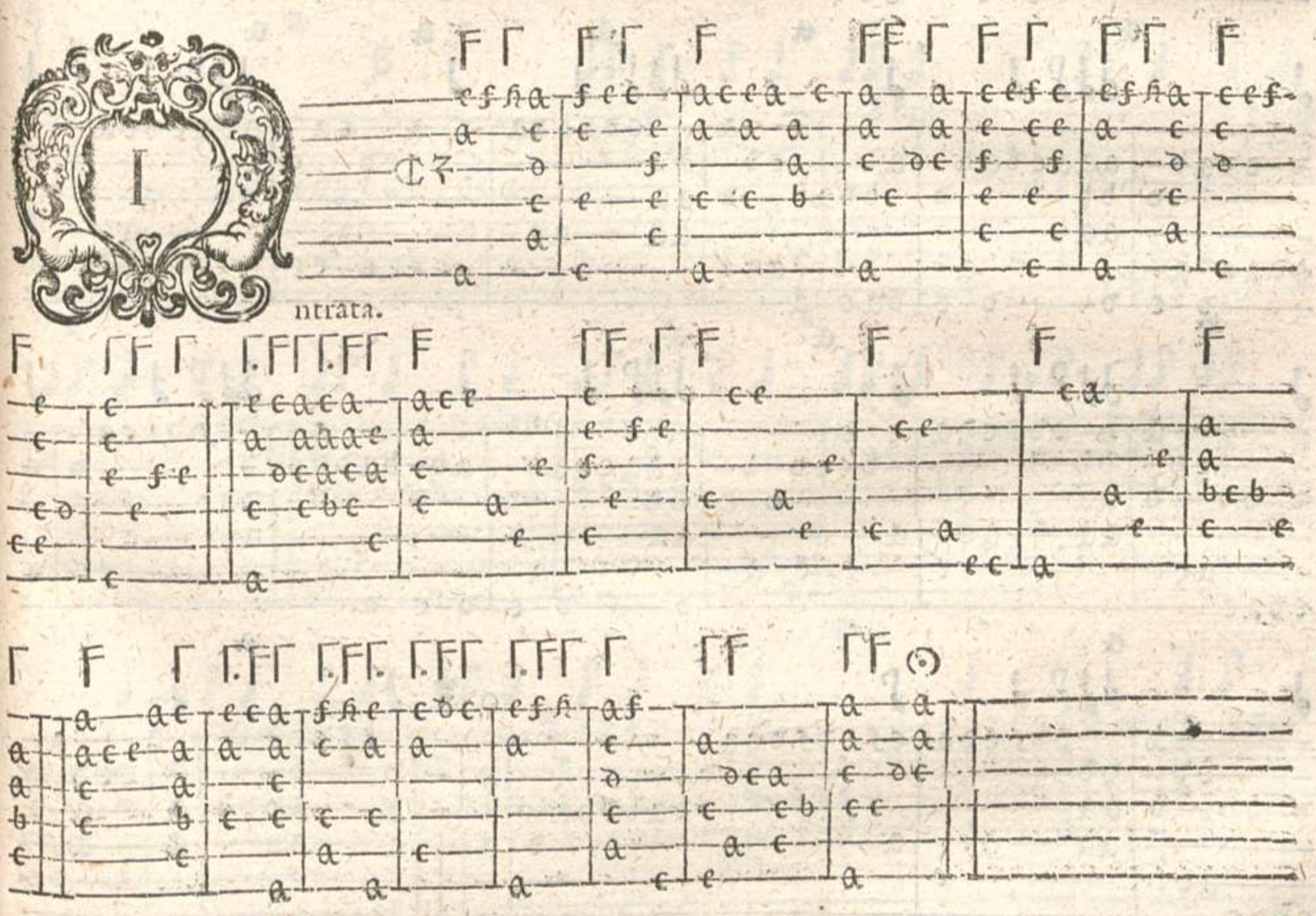




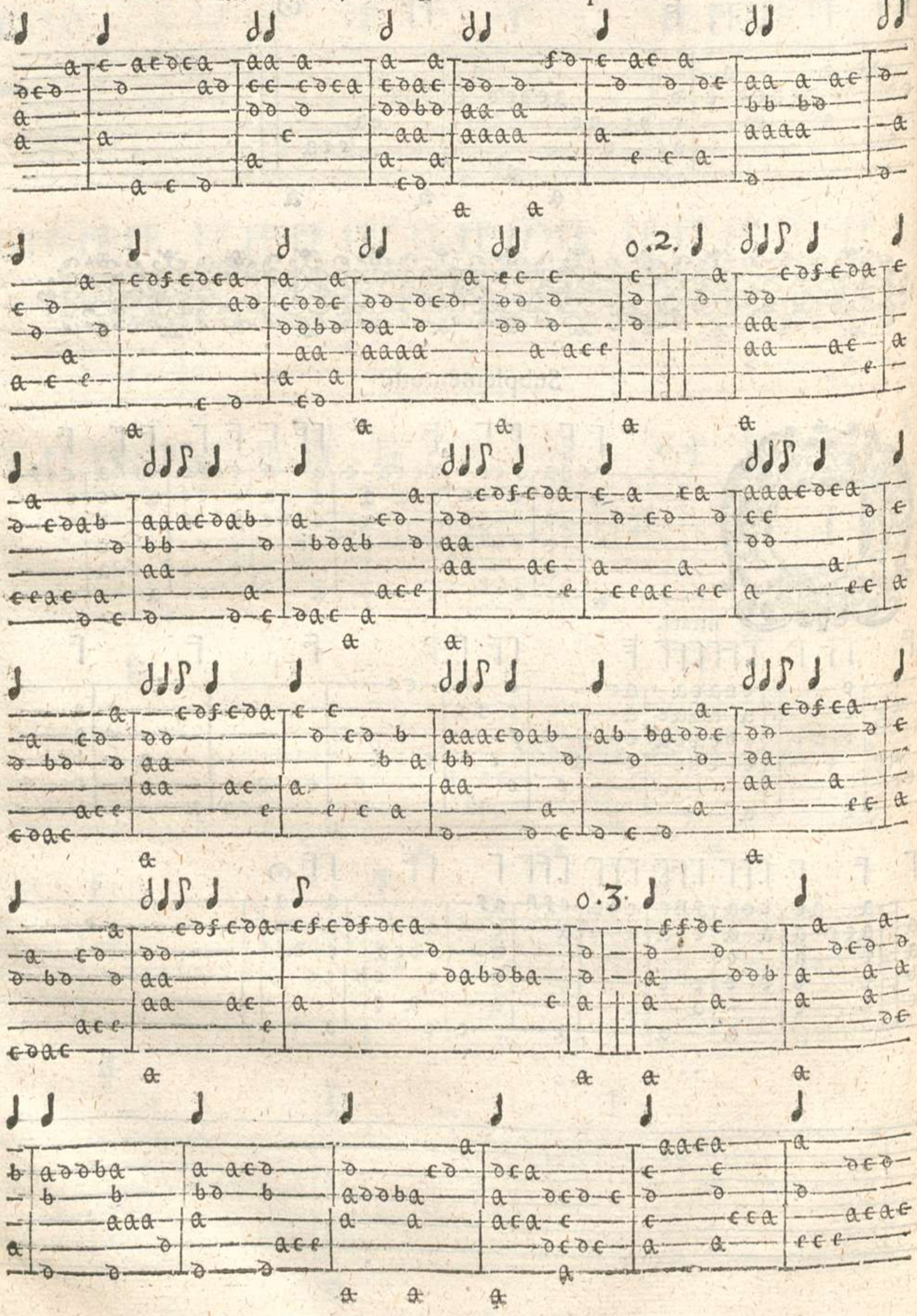


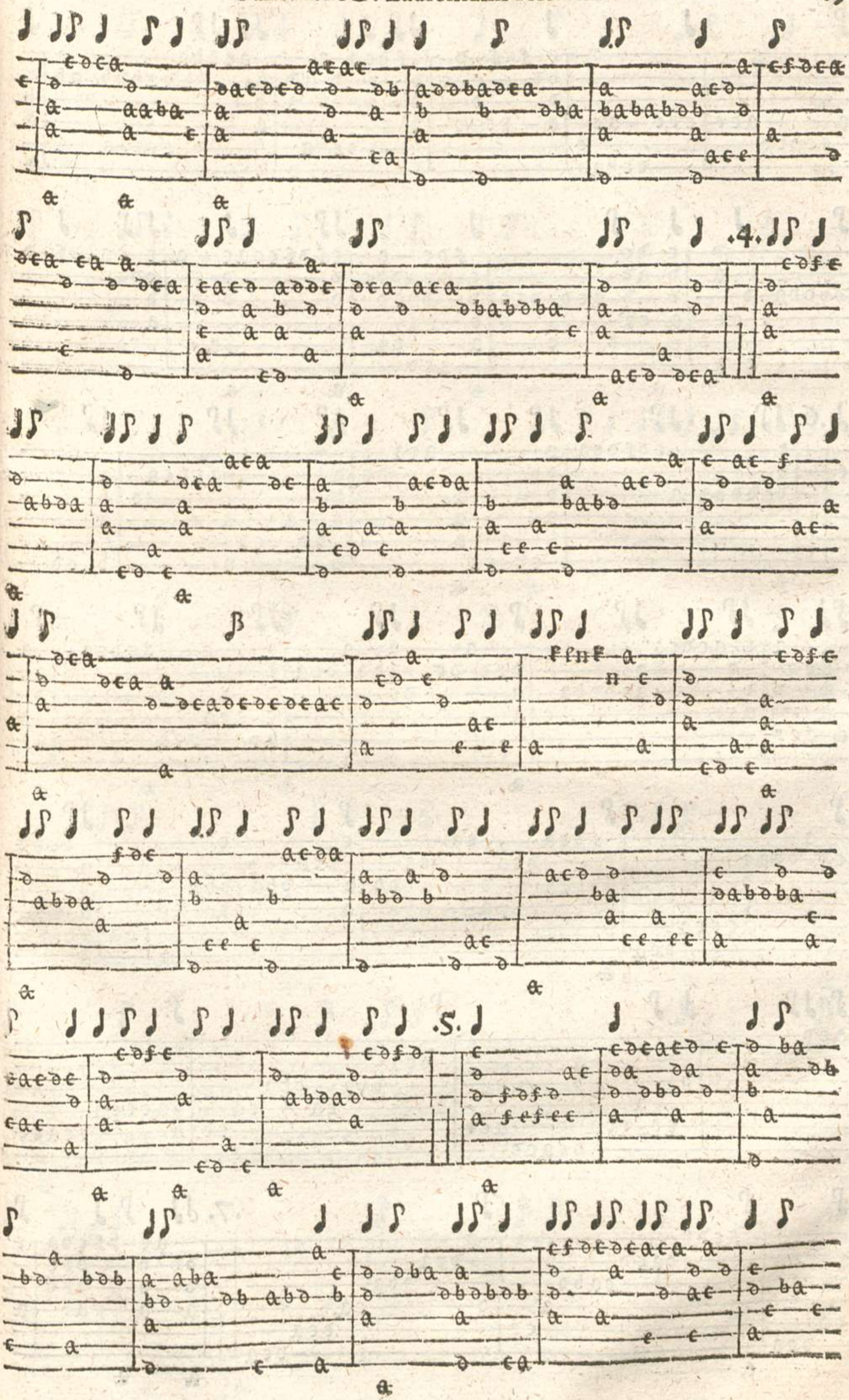


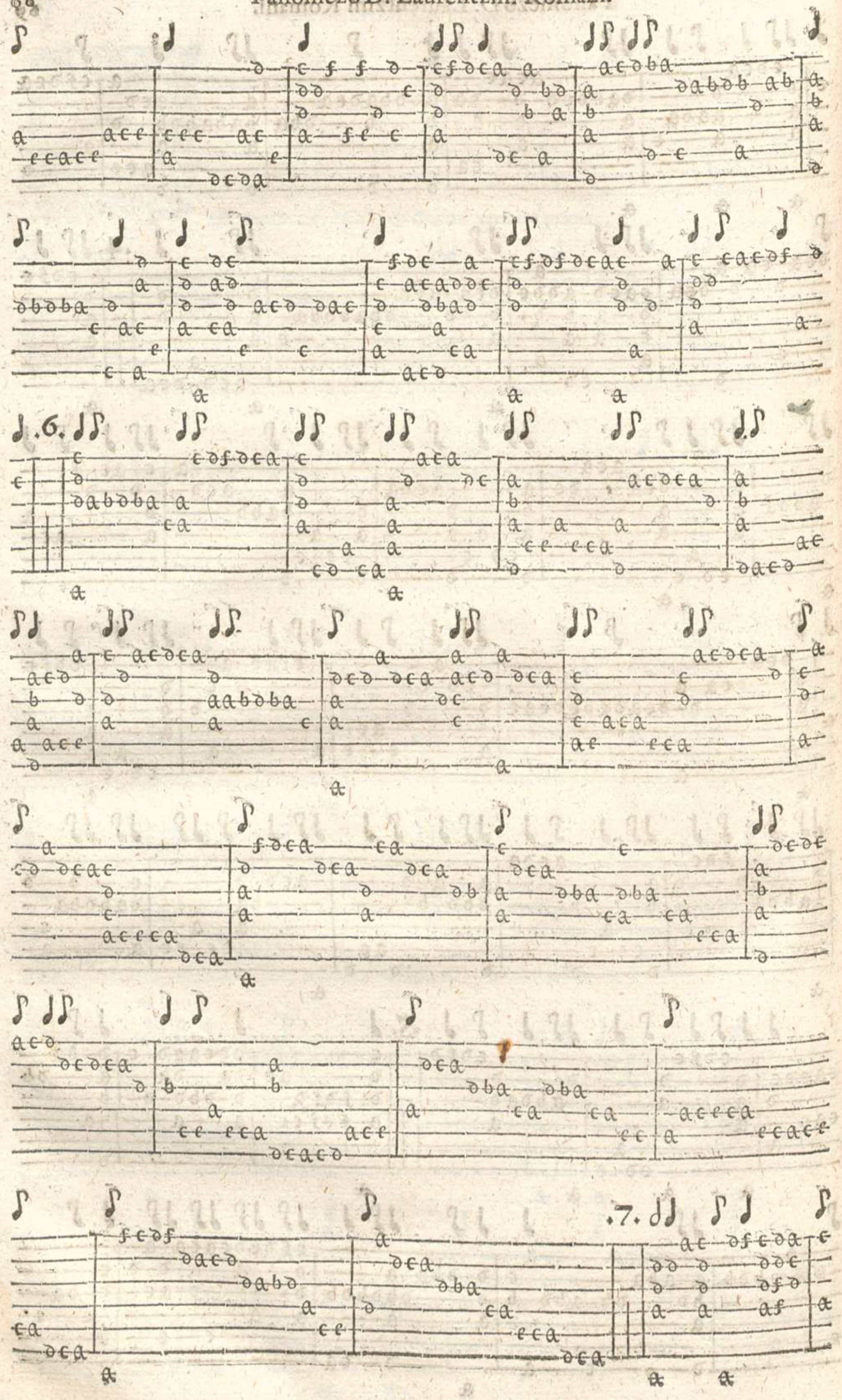
Subplementum.

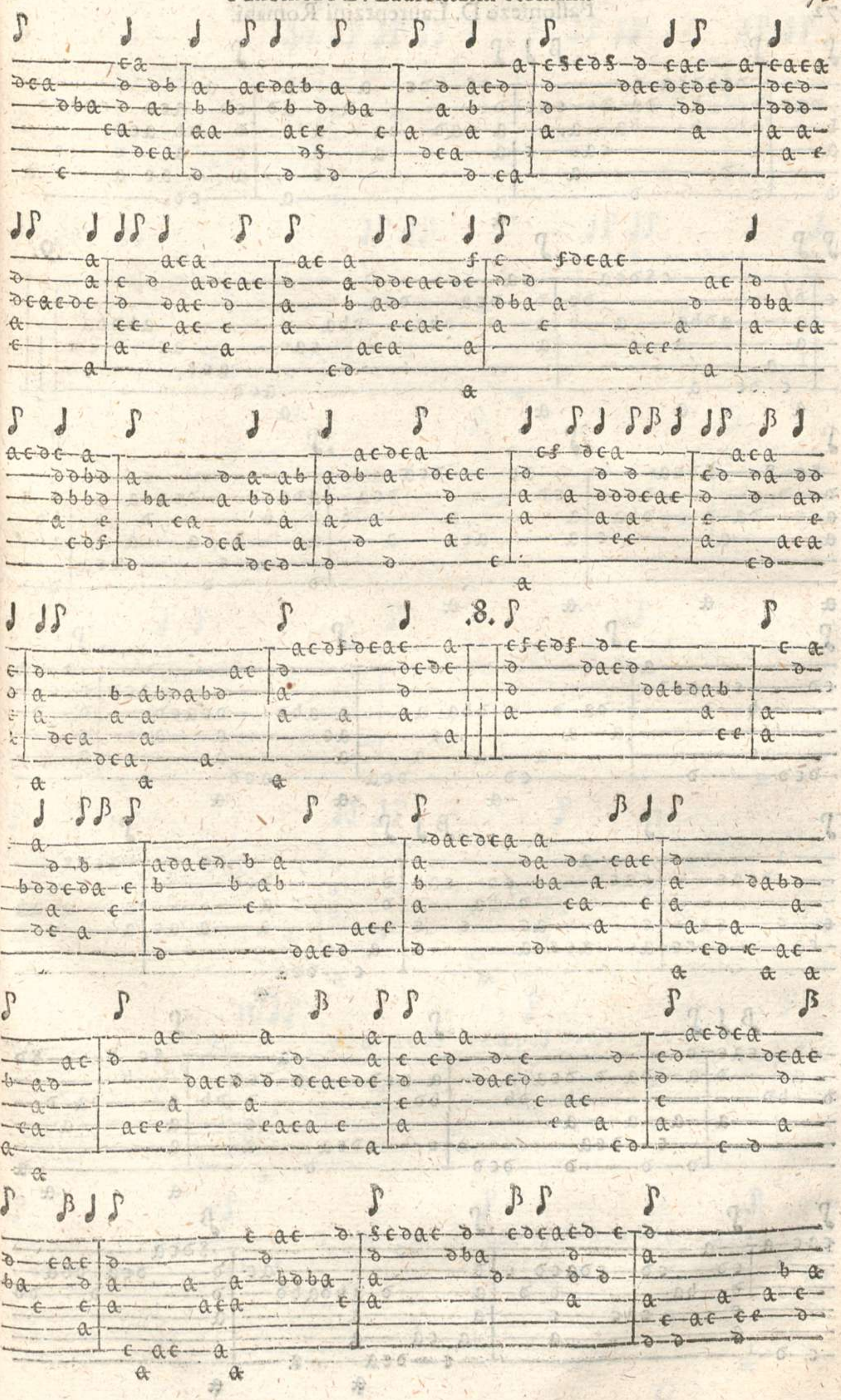


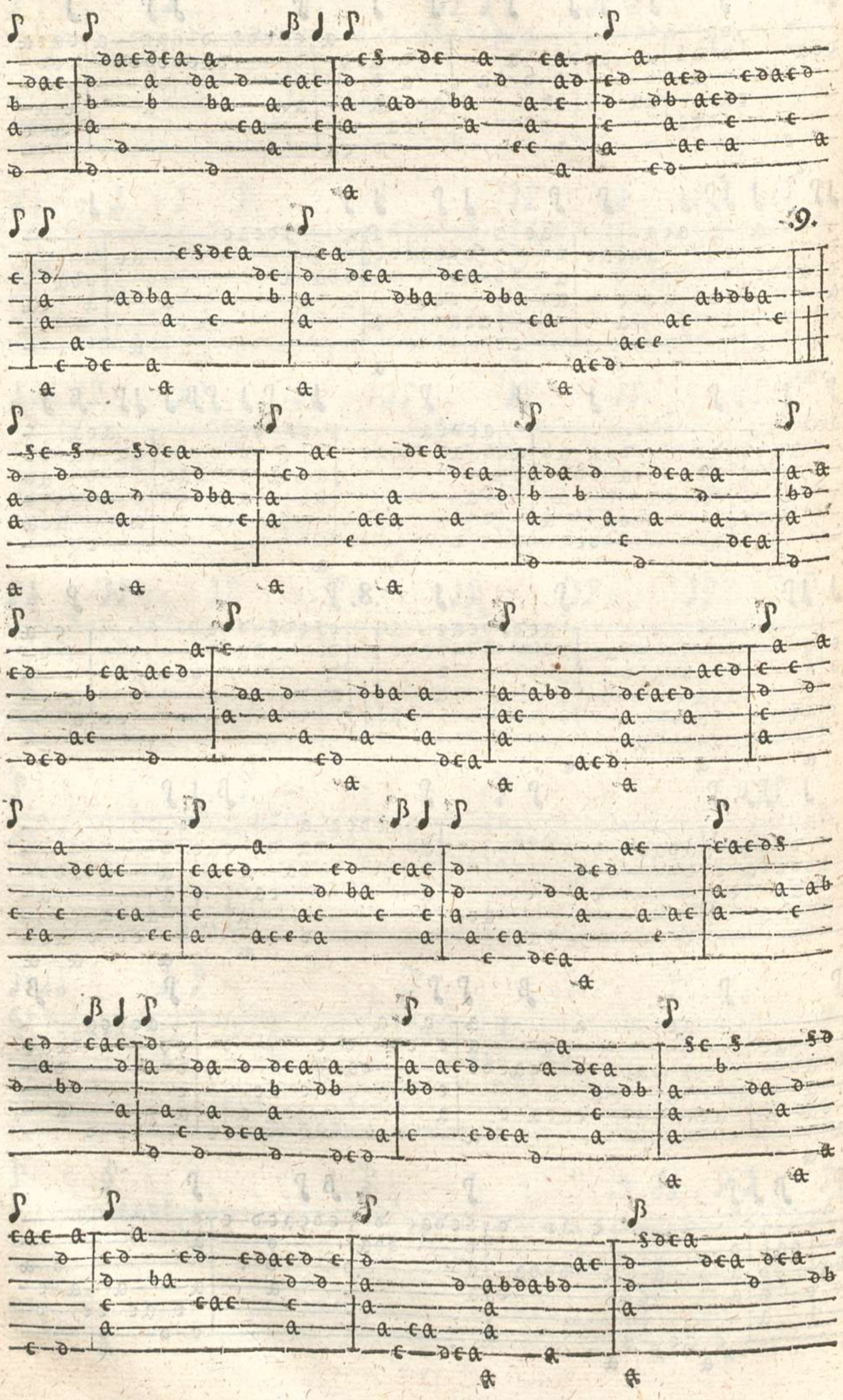
assomezo in F. faut ♮ B. dur. variatio prima.

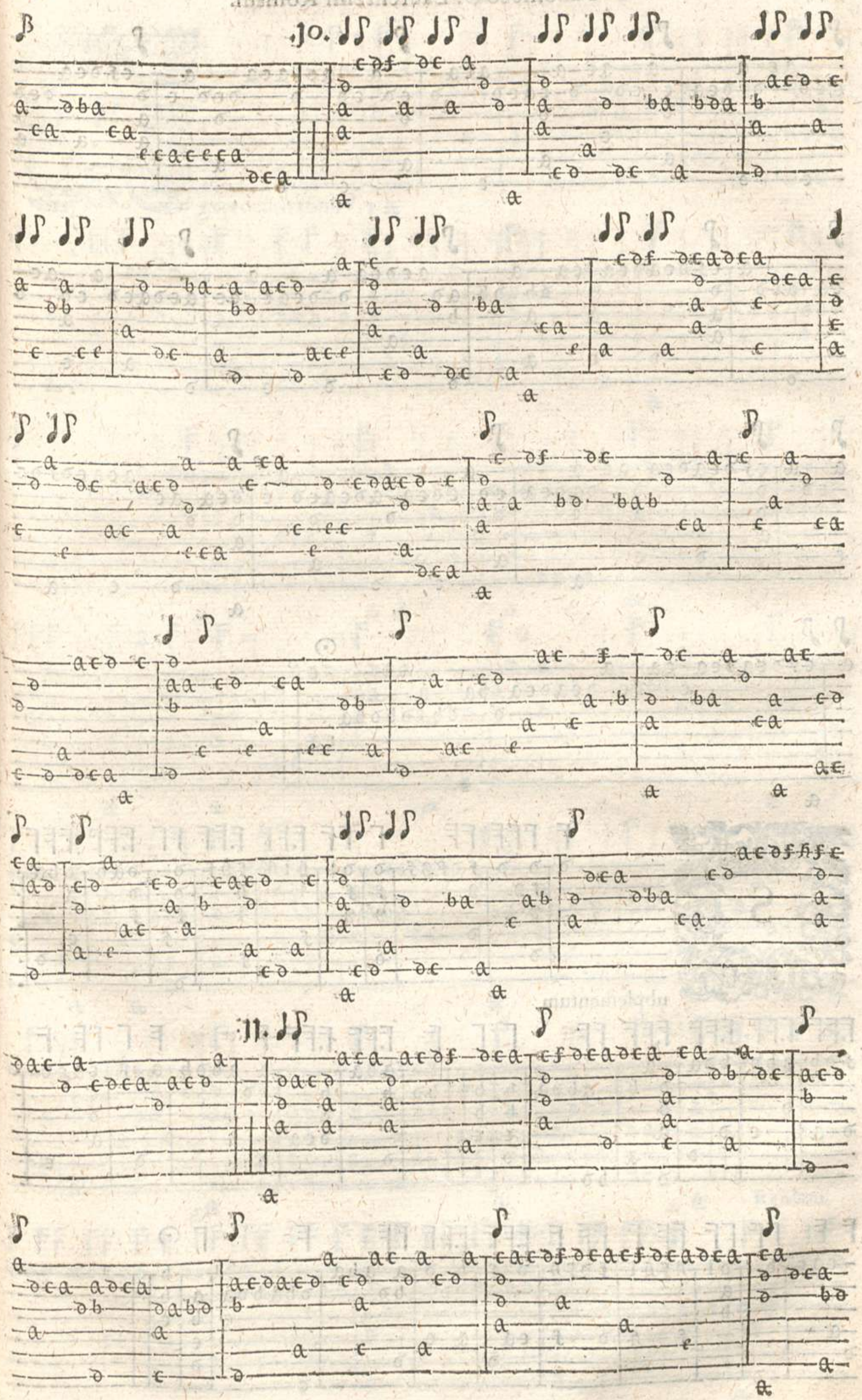


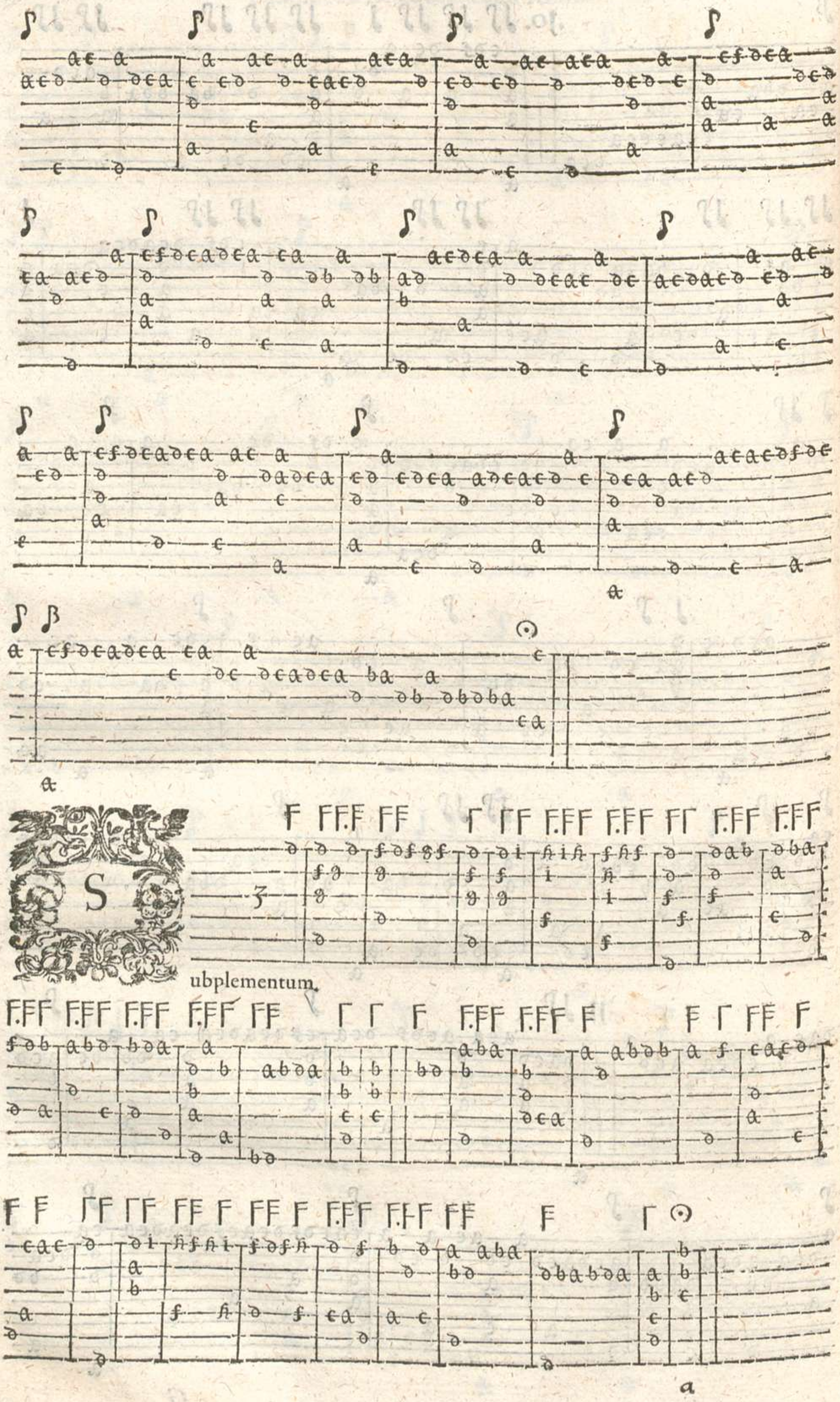












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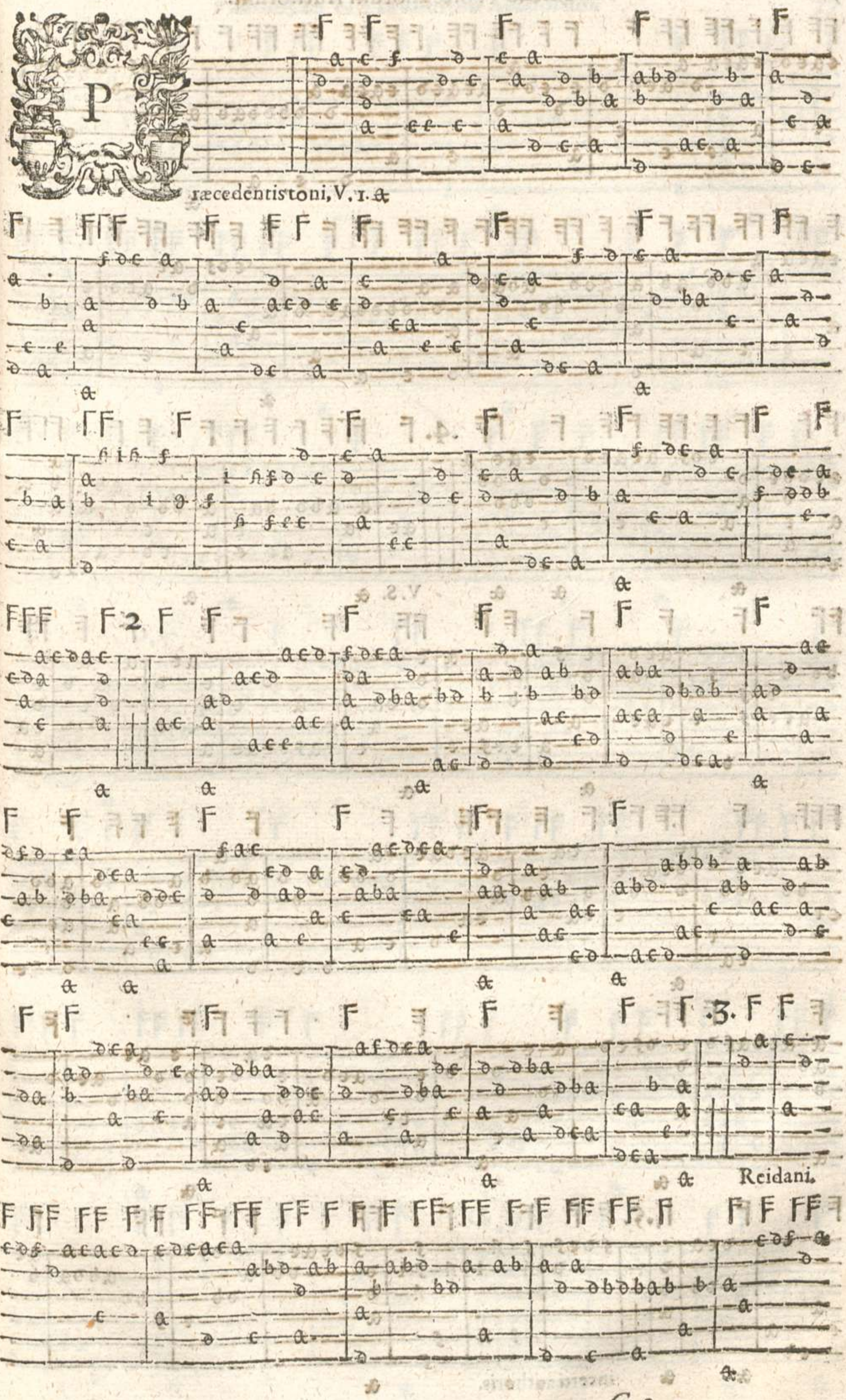
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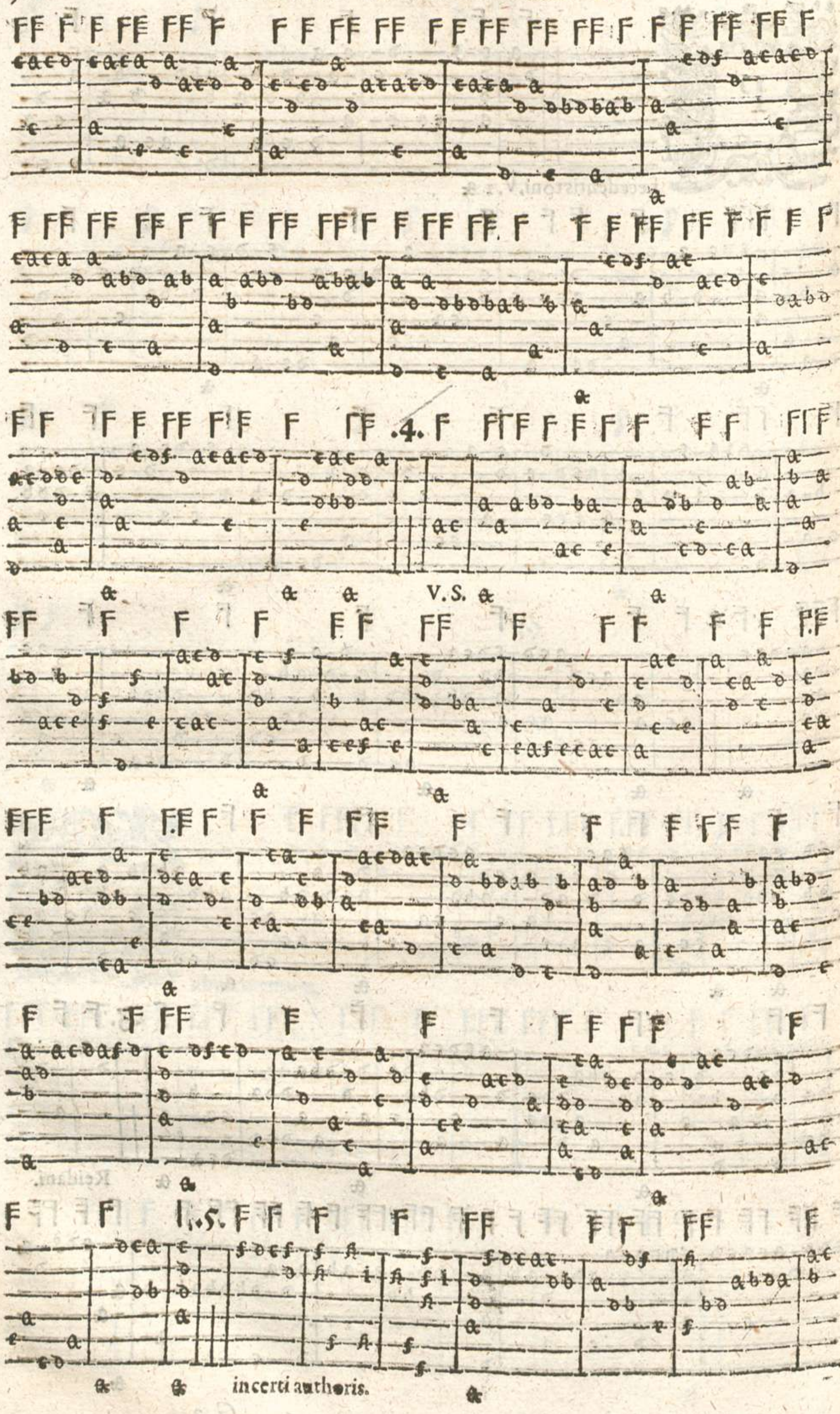
2.
3.
Reidani.



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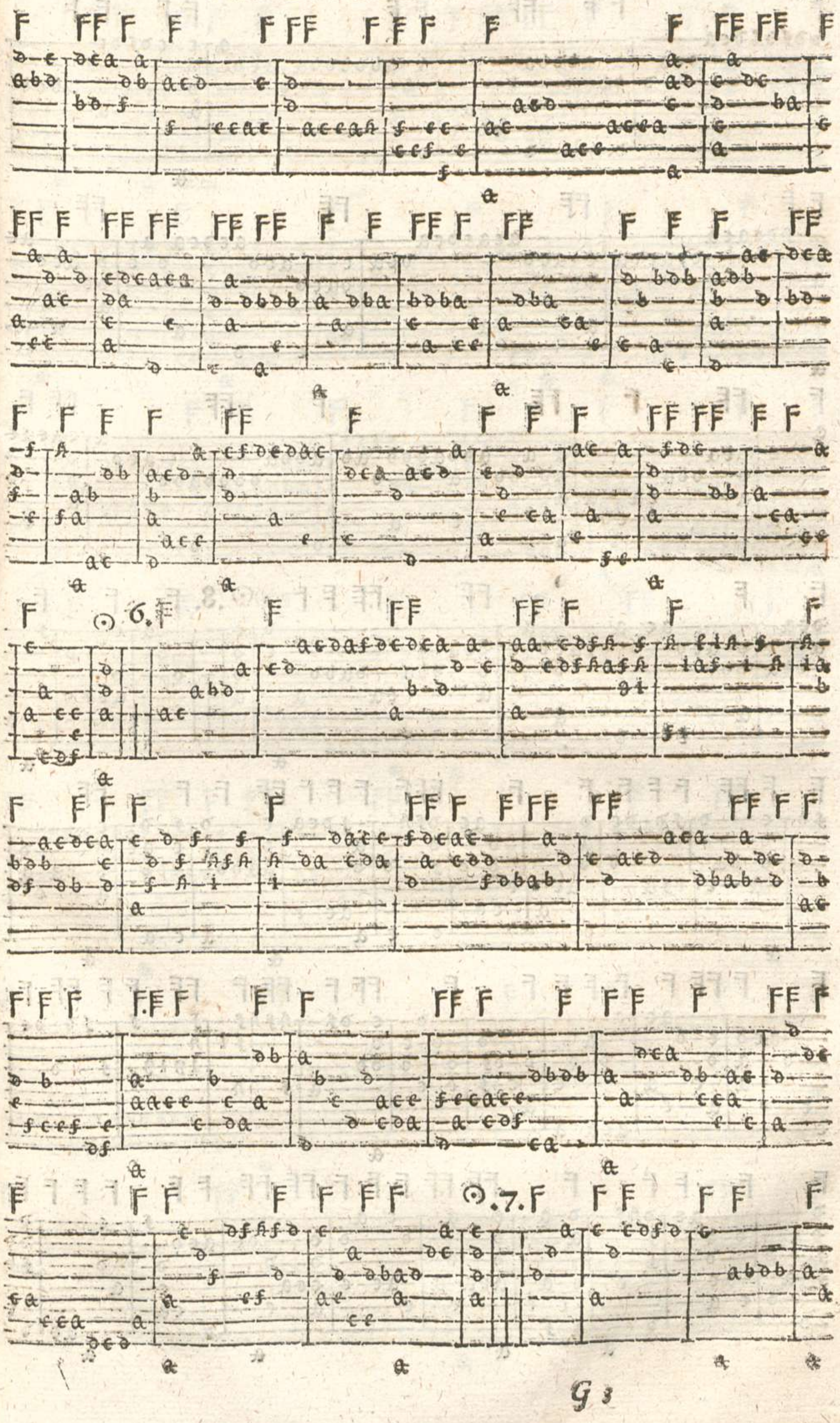
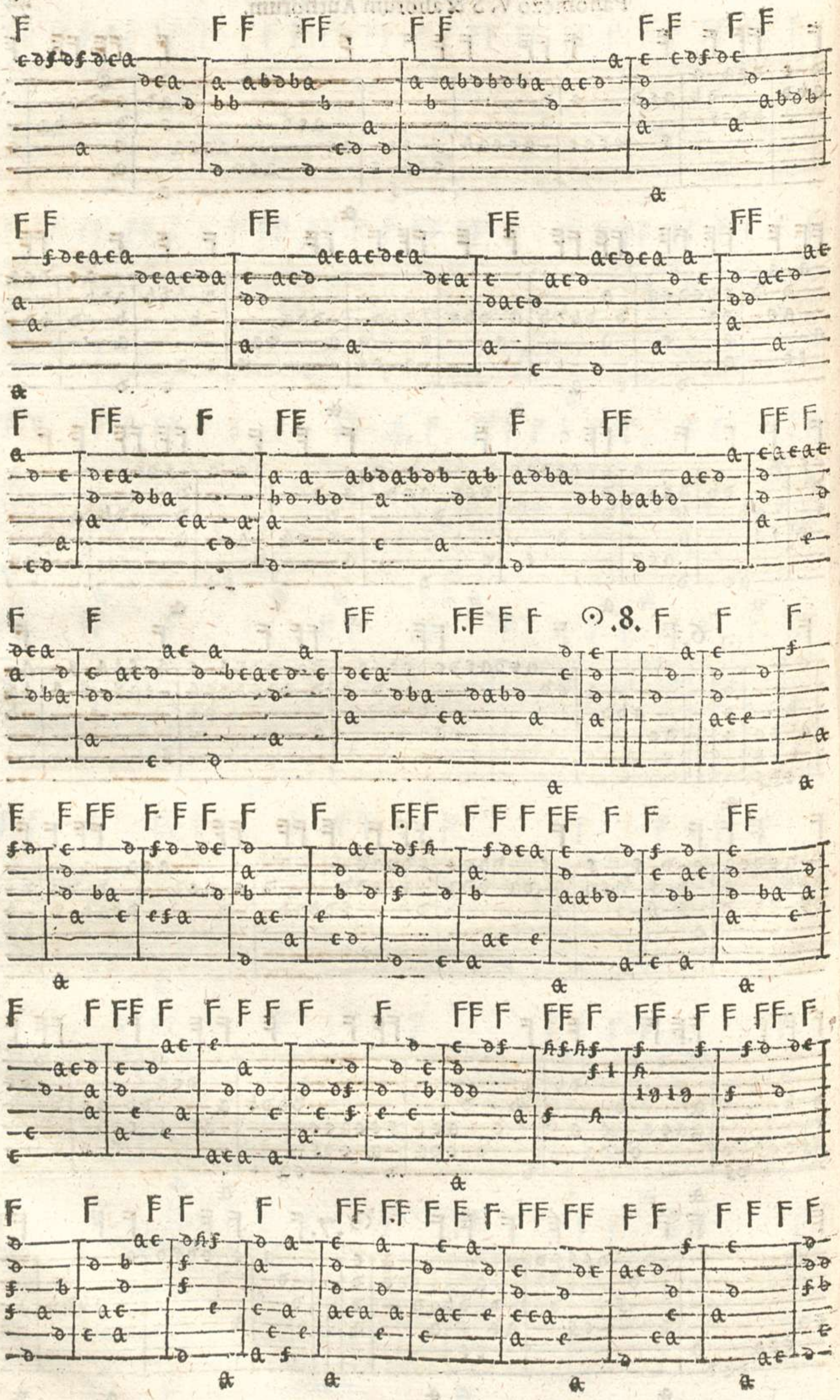
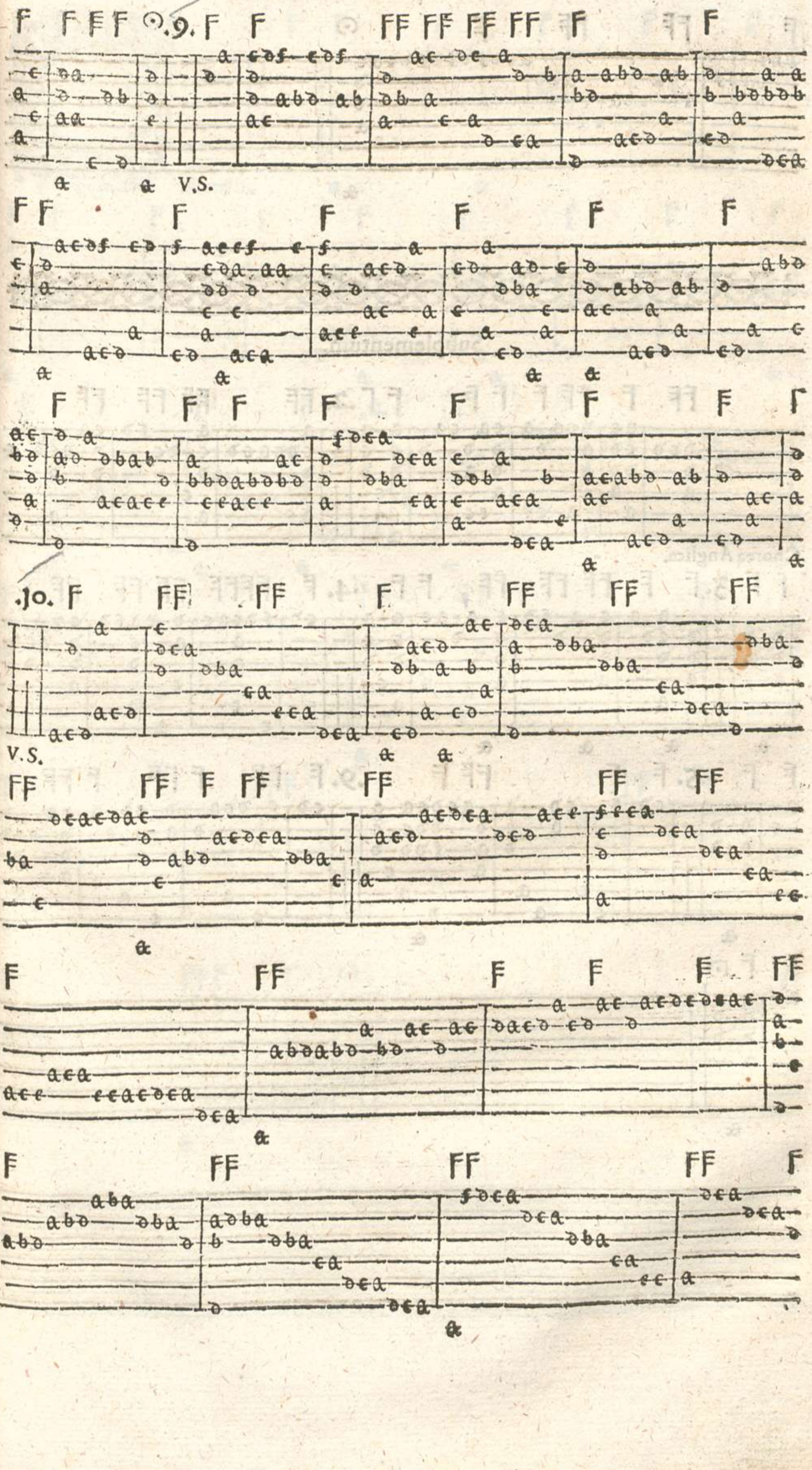
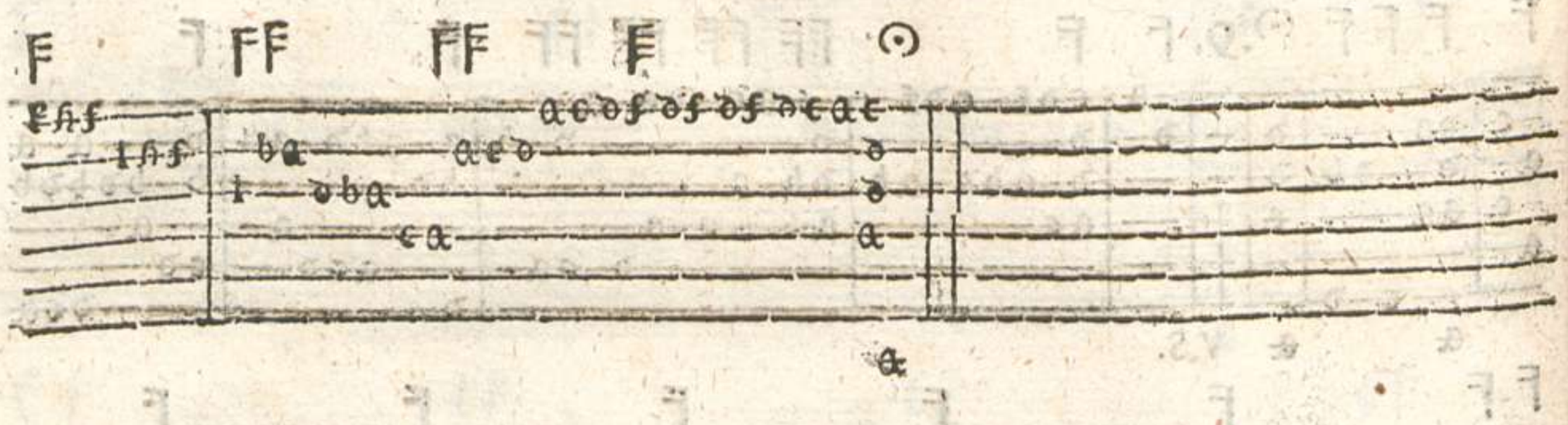
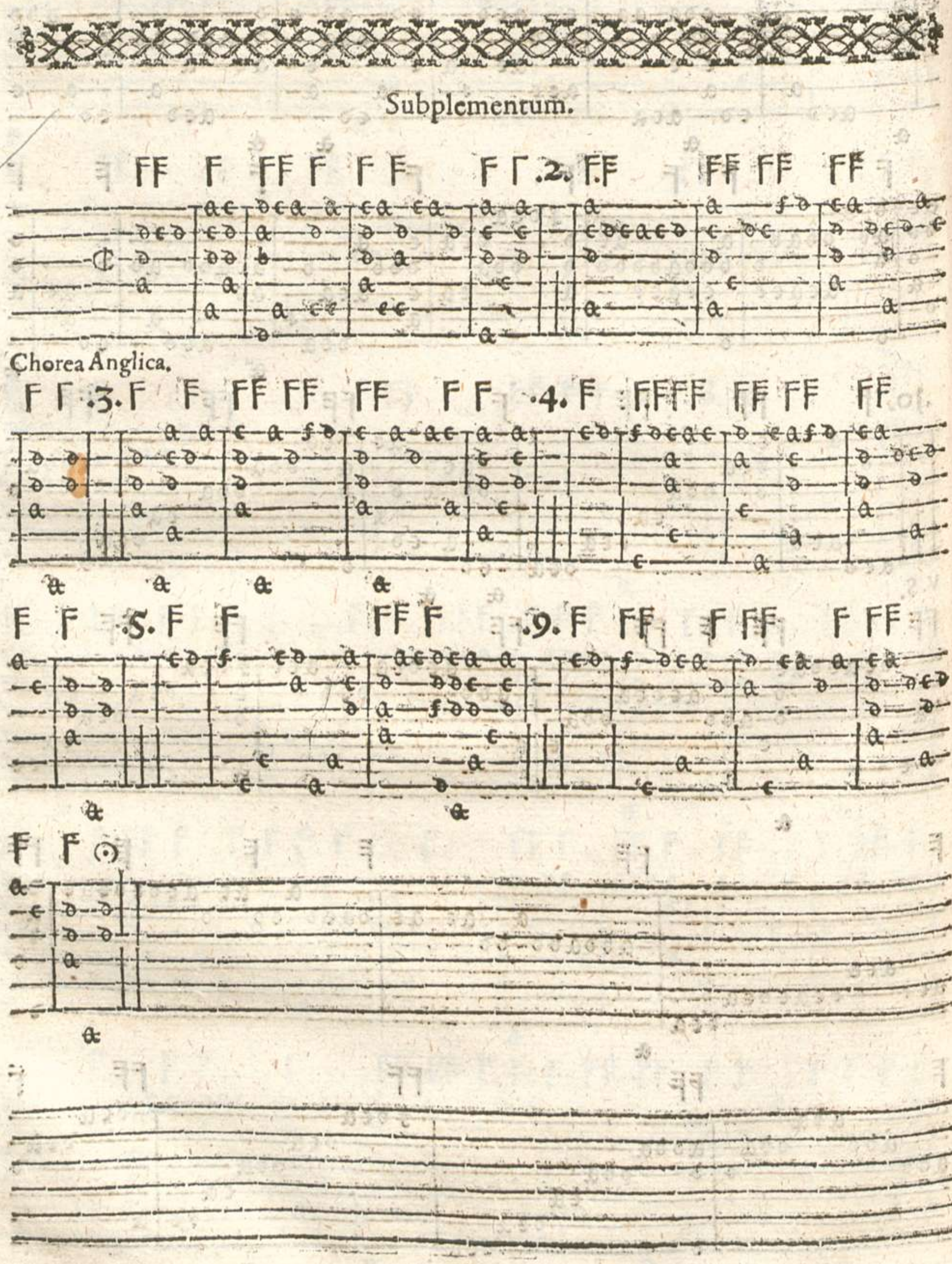
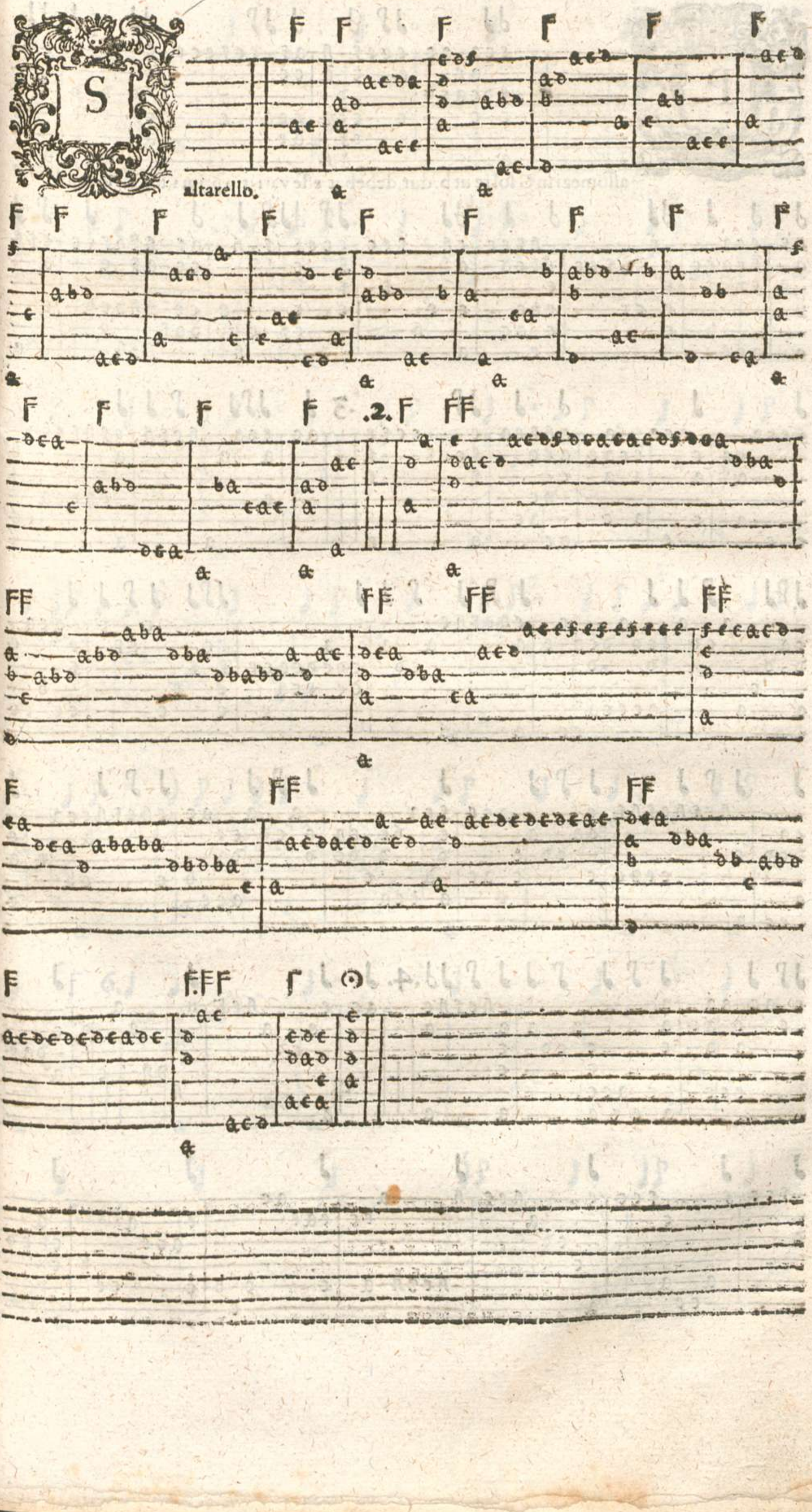





.9.
V.S.
.10.
V.S.




Subplementum.
Chorea Anglica.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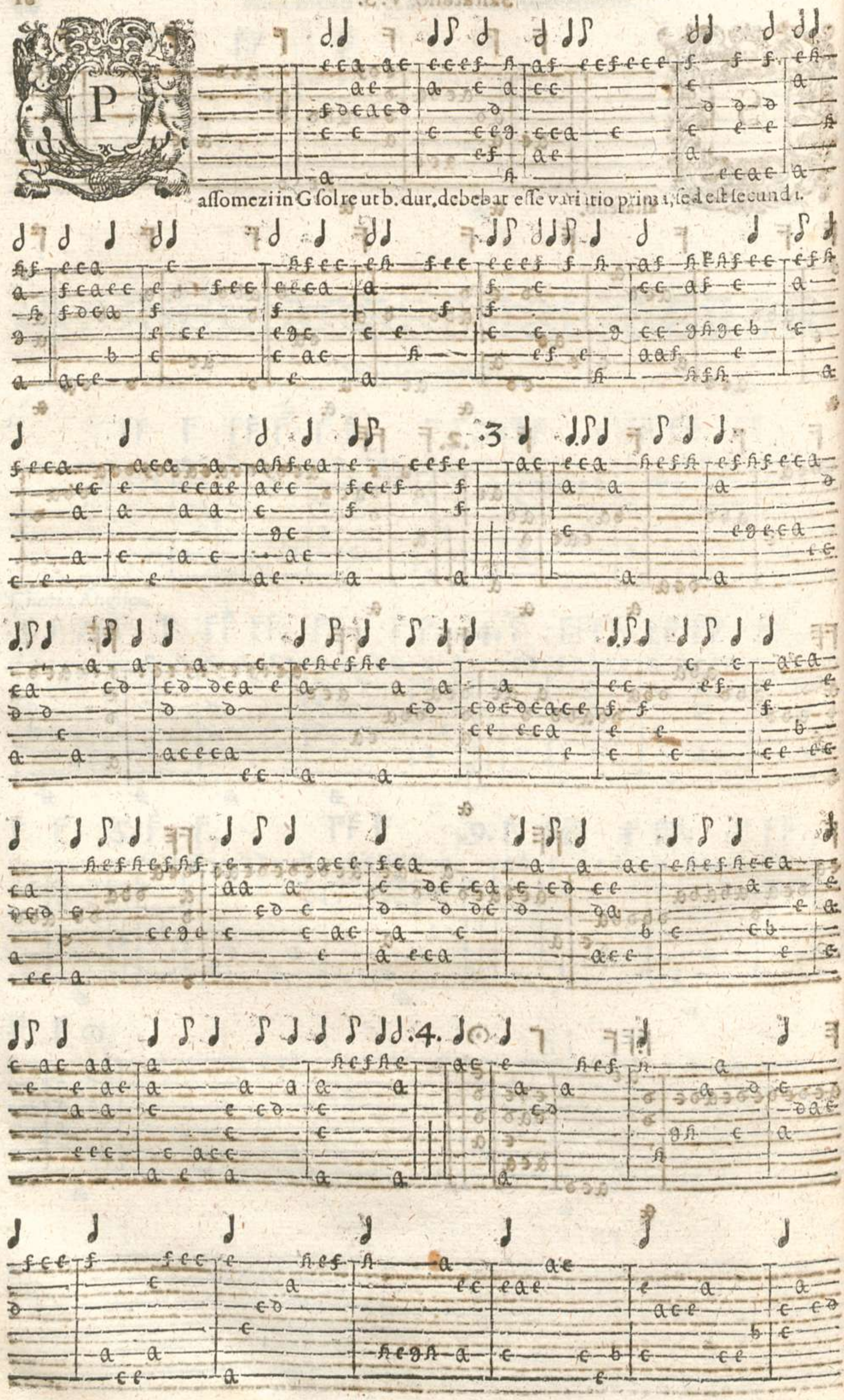
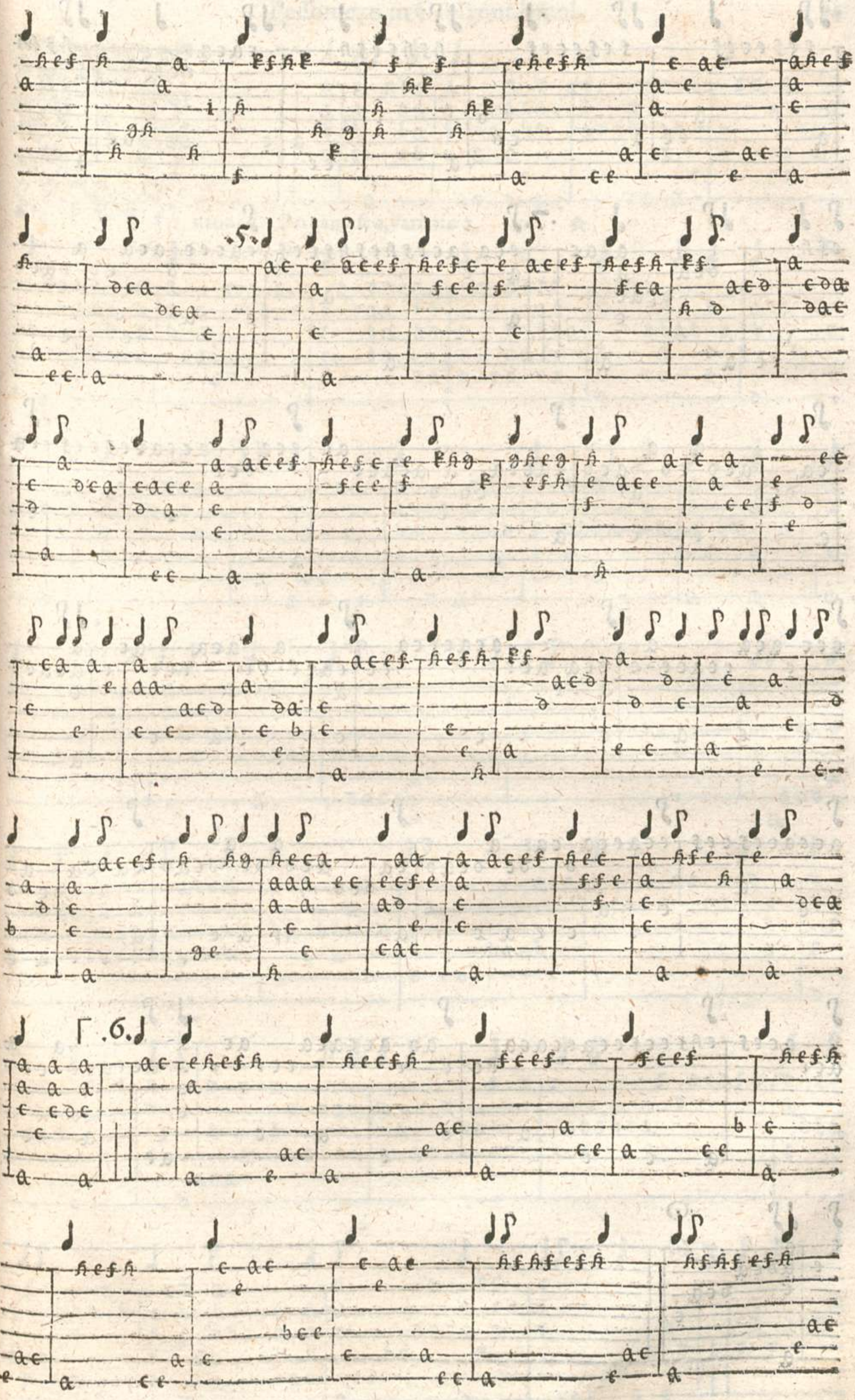
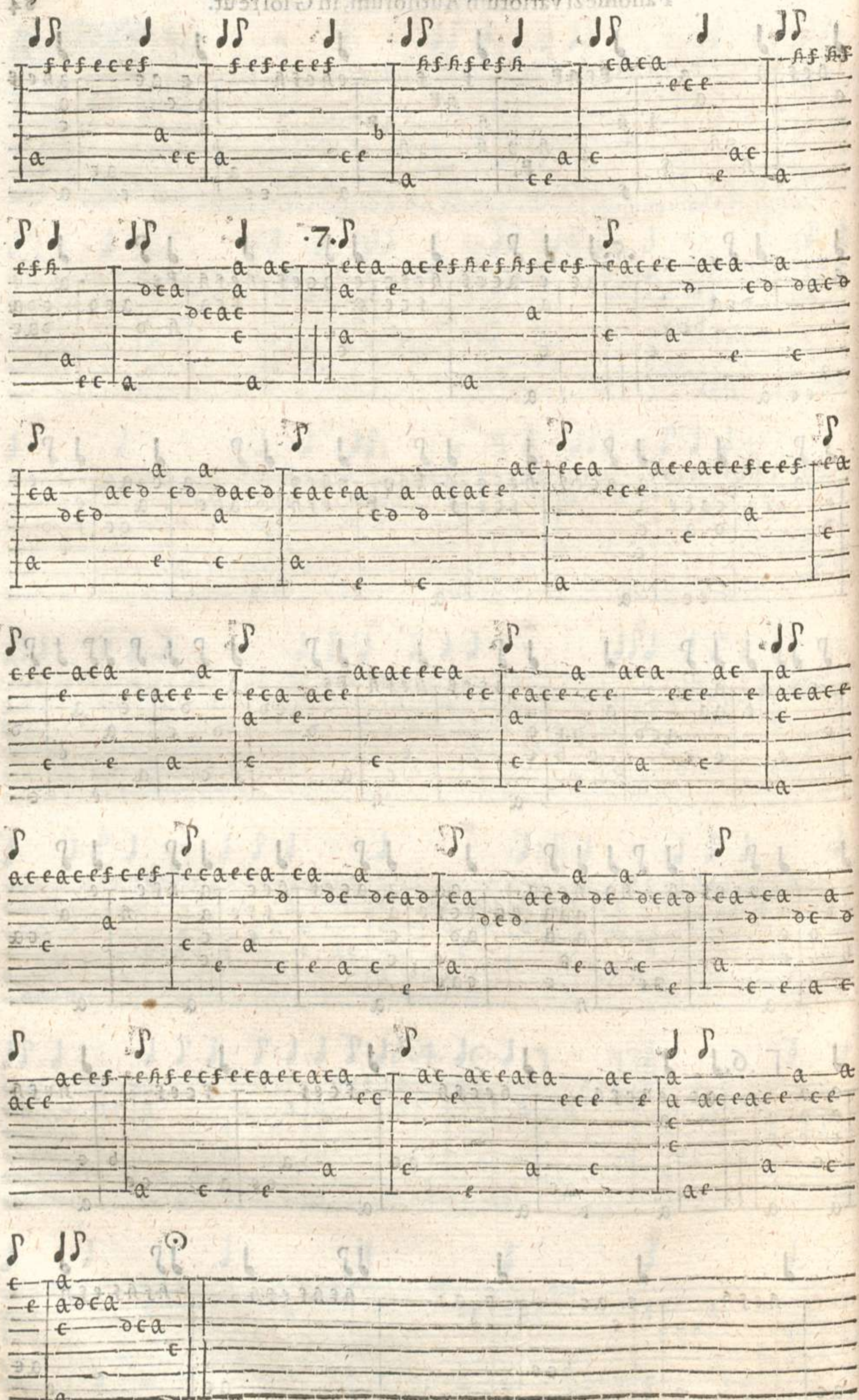
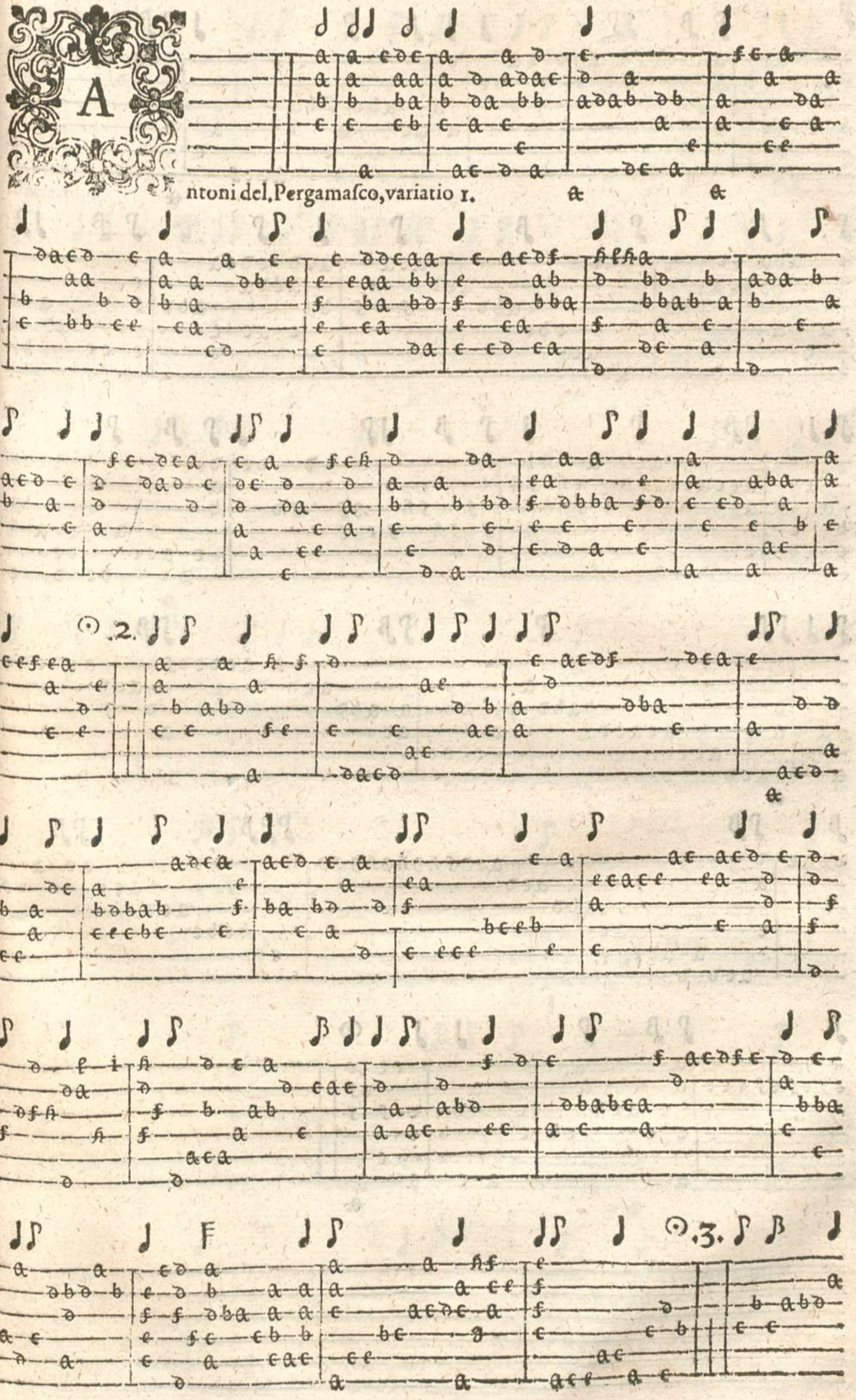
.2.



passomezi in G sol re ut b. dur, debebat esse variatio prima, sed est secunda.






A
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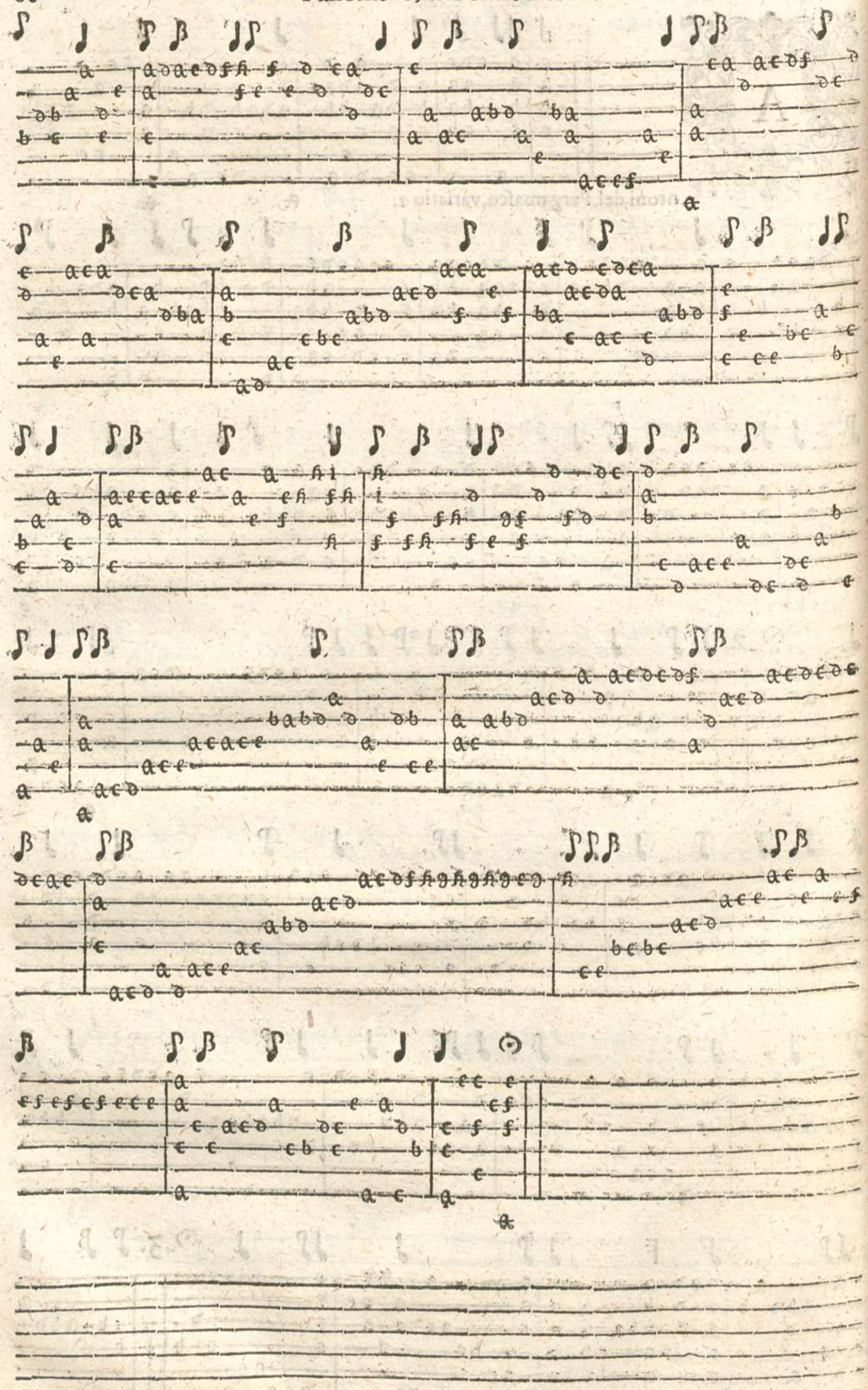
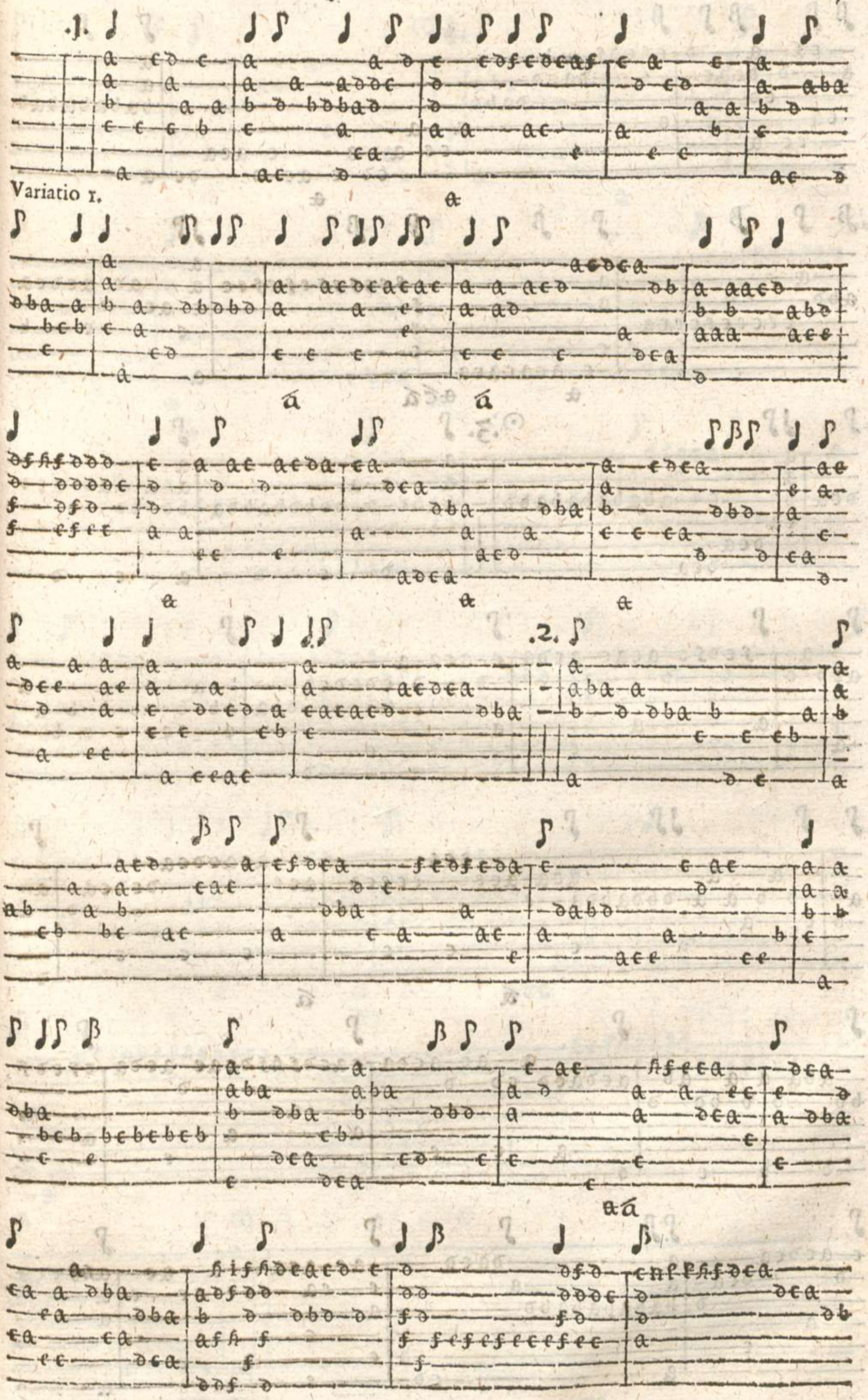
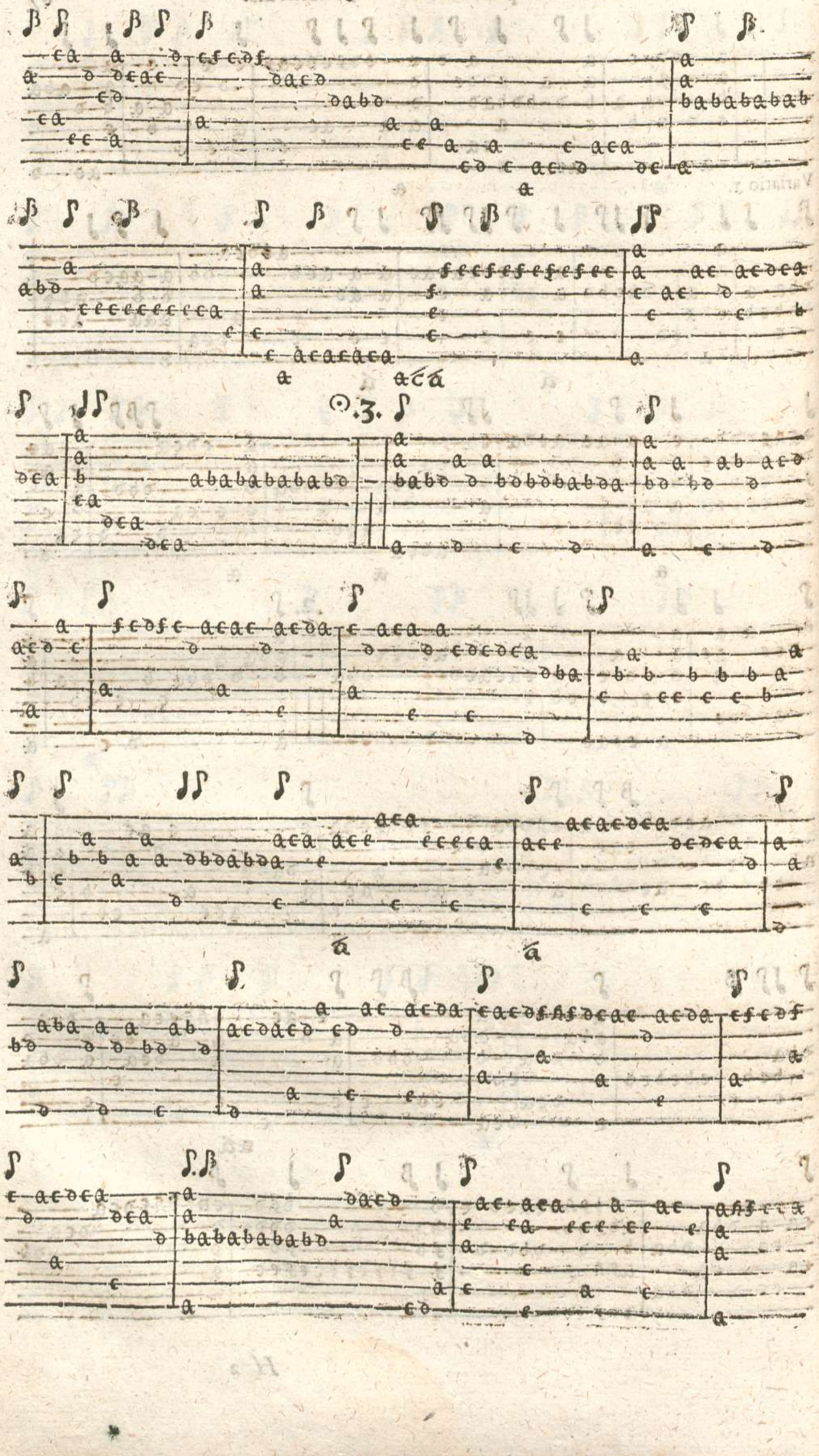
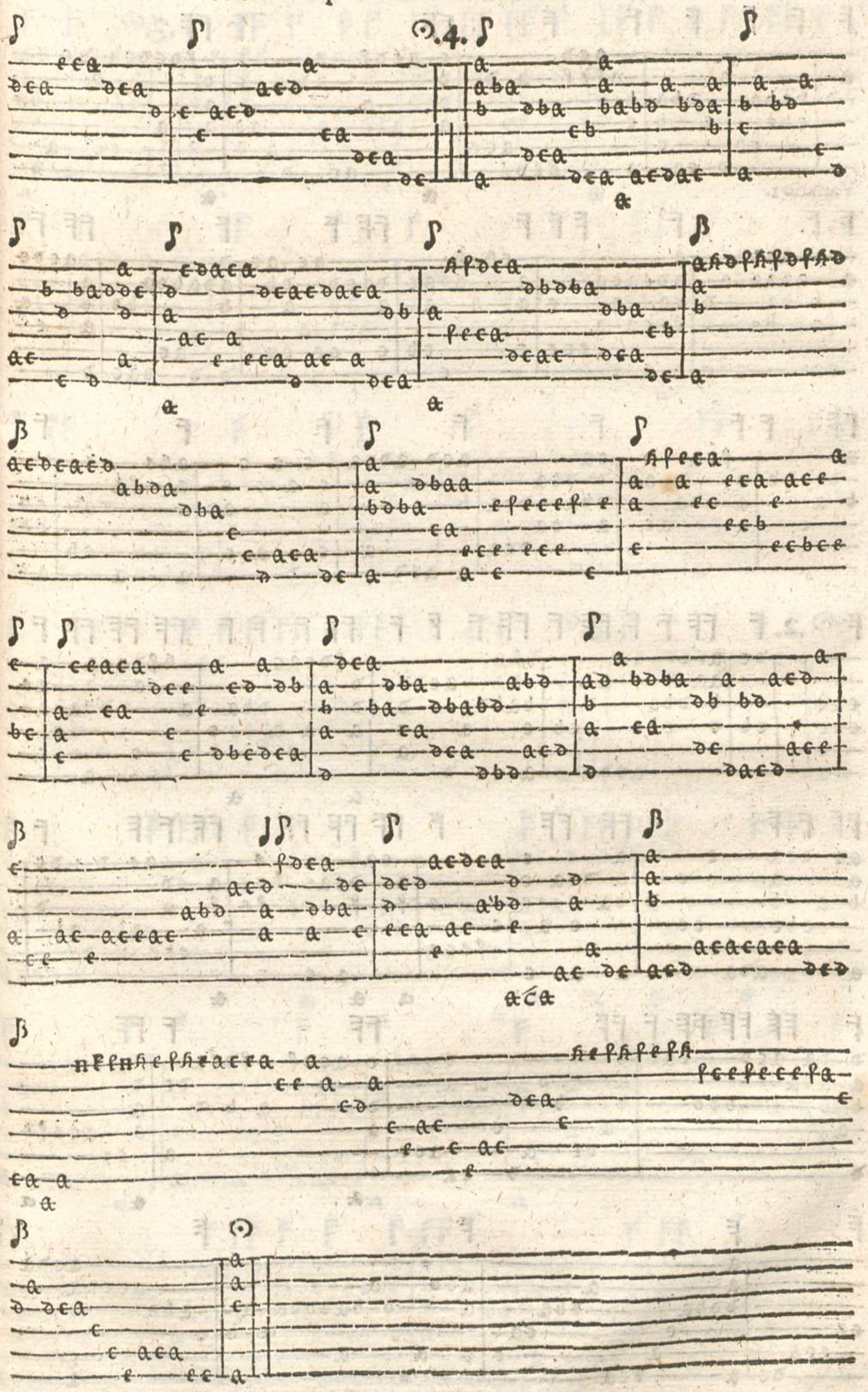
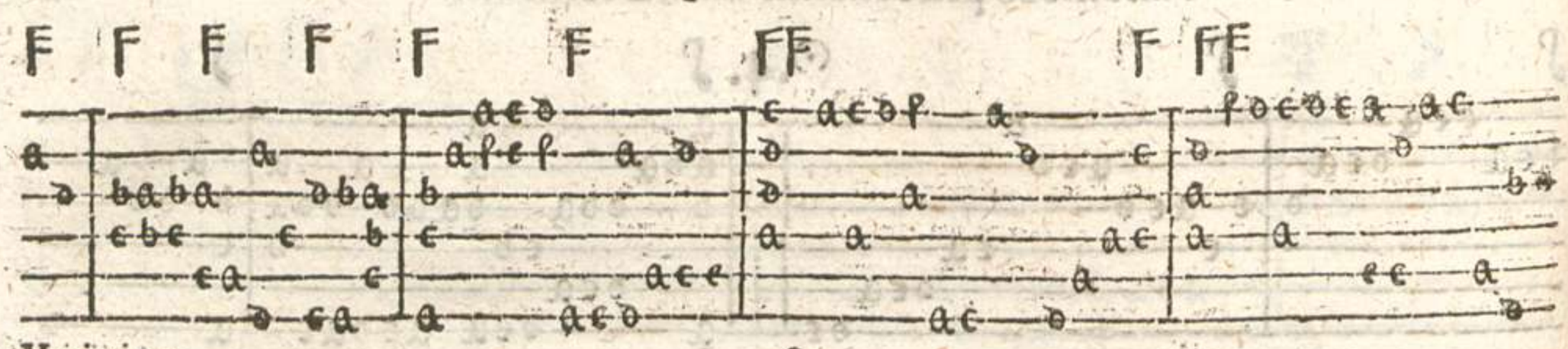
2.
3.



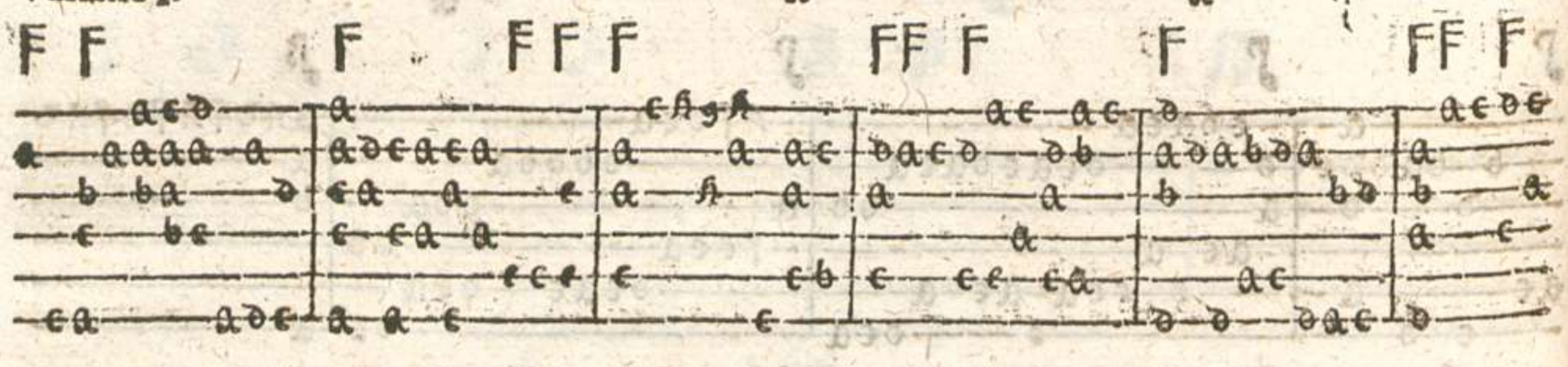

Variatio 1.
.2.

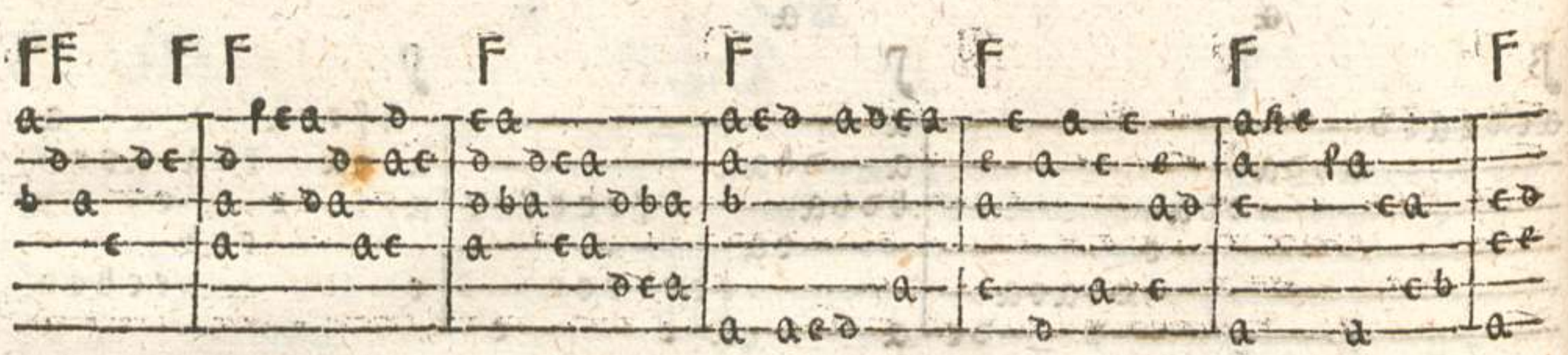


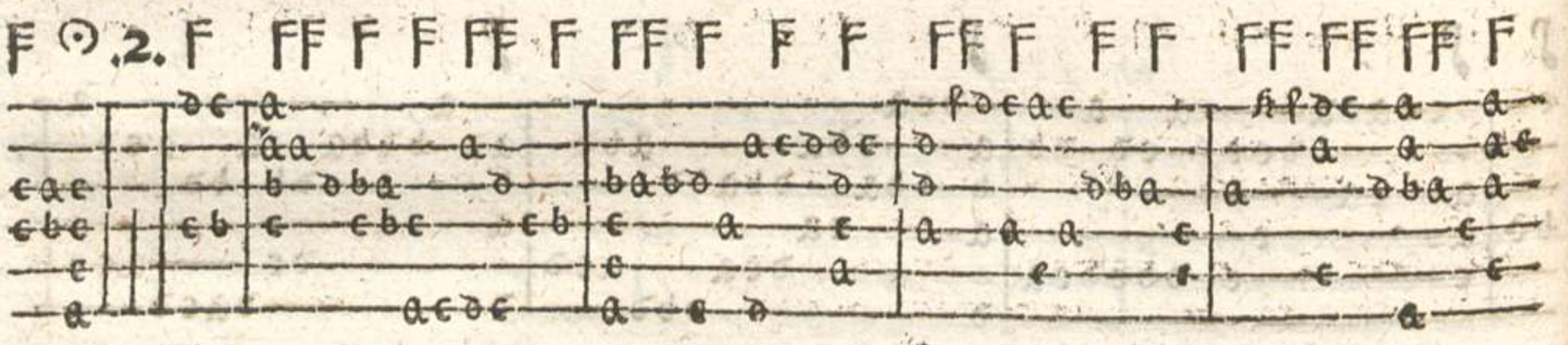


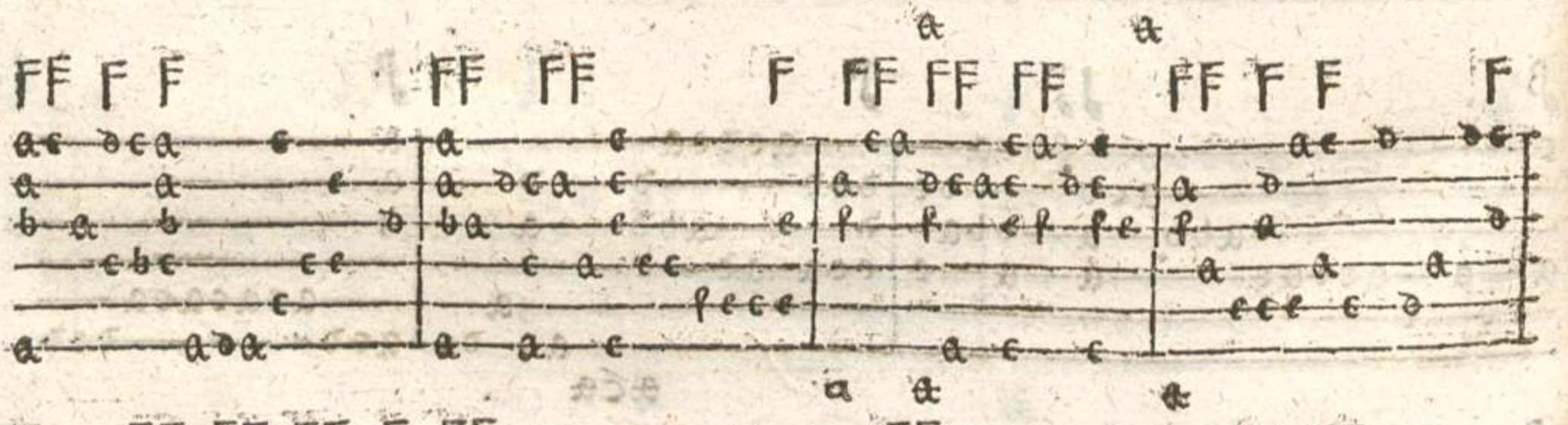


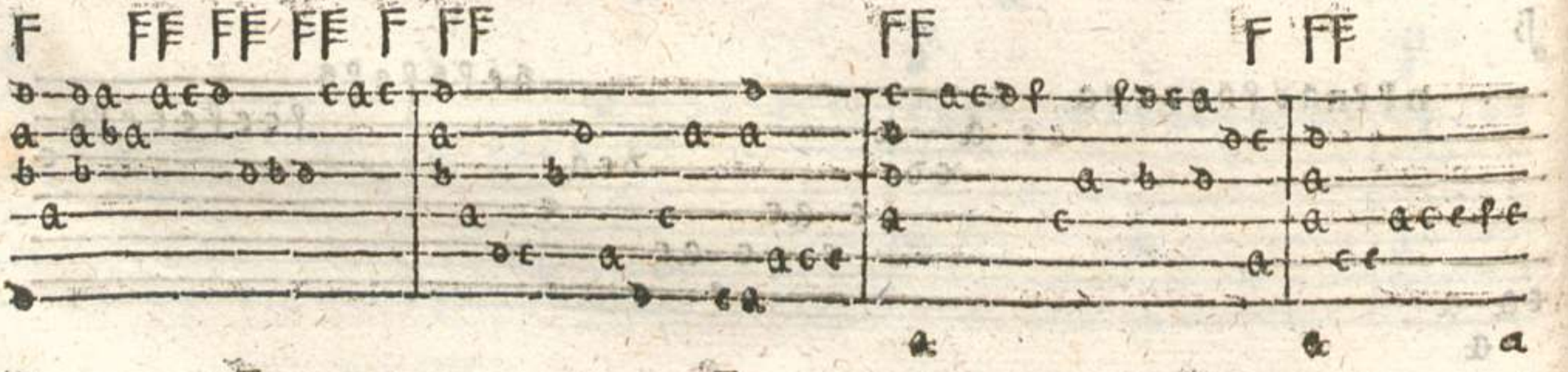
Variatio 1.

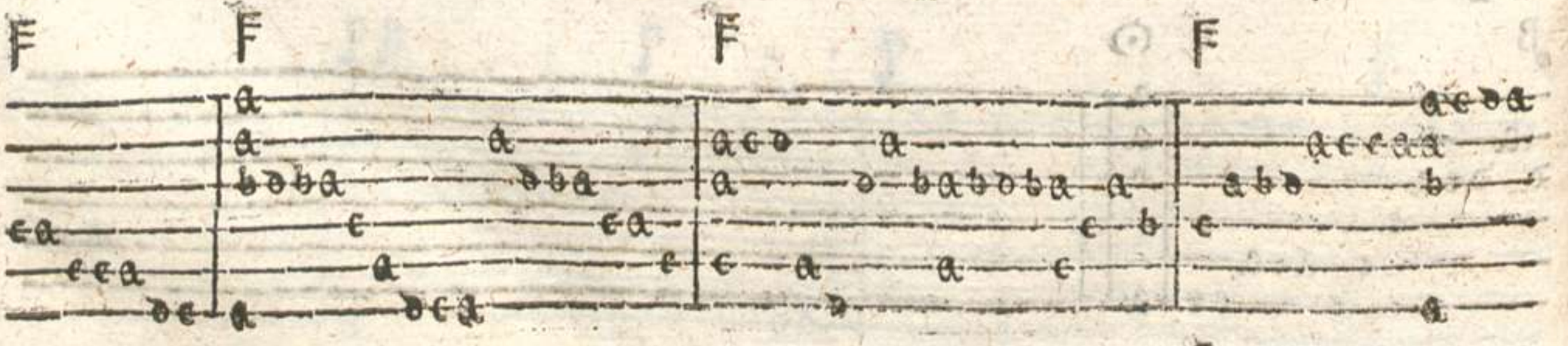


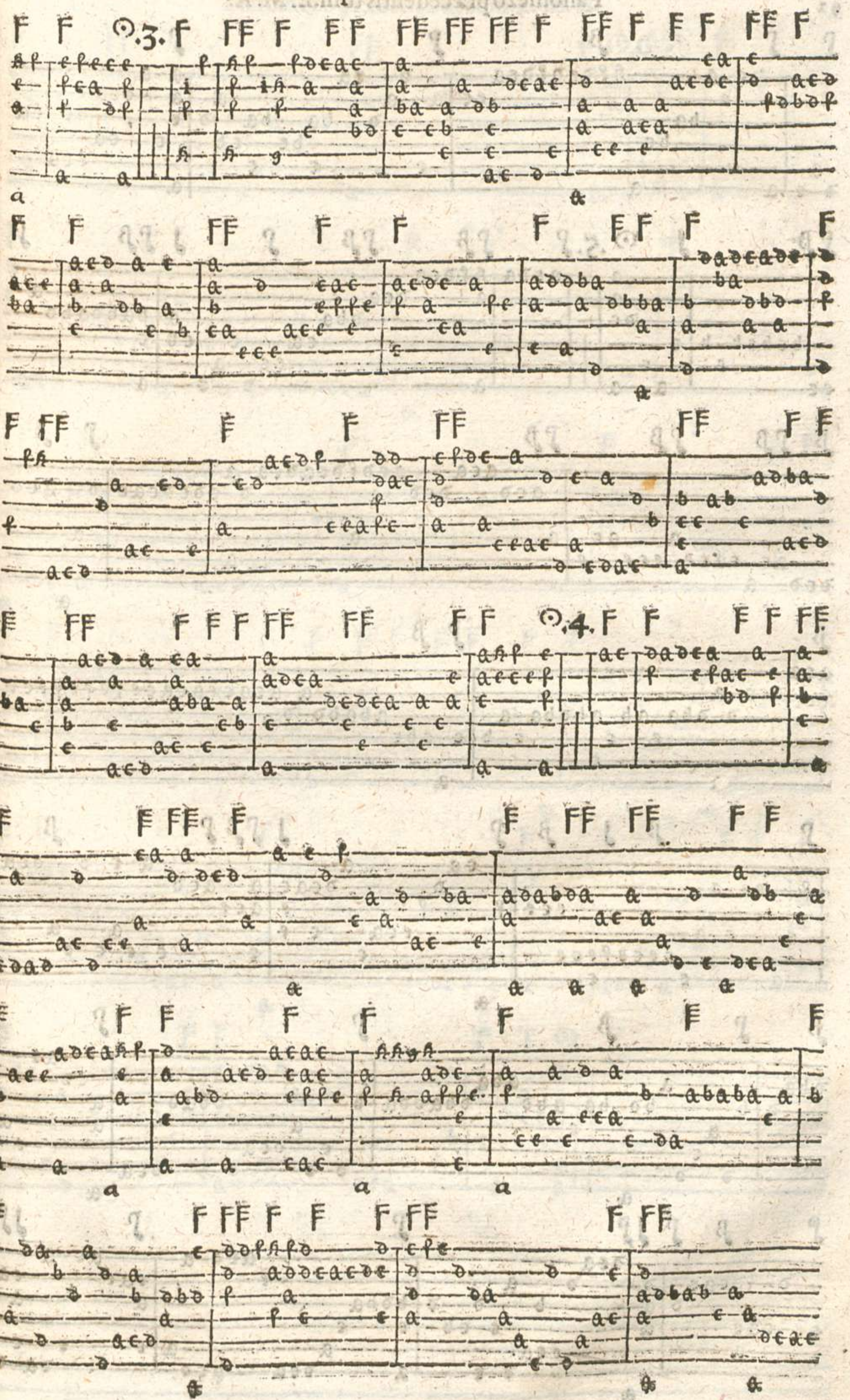












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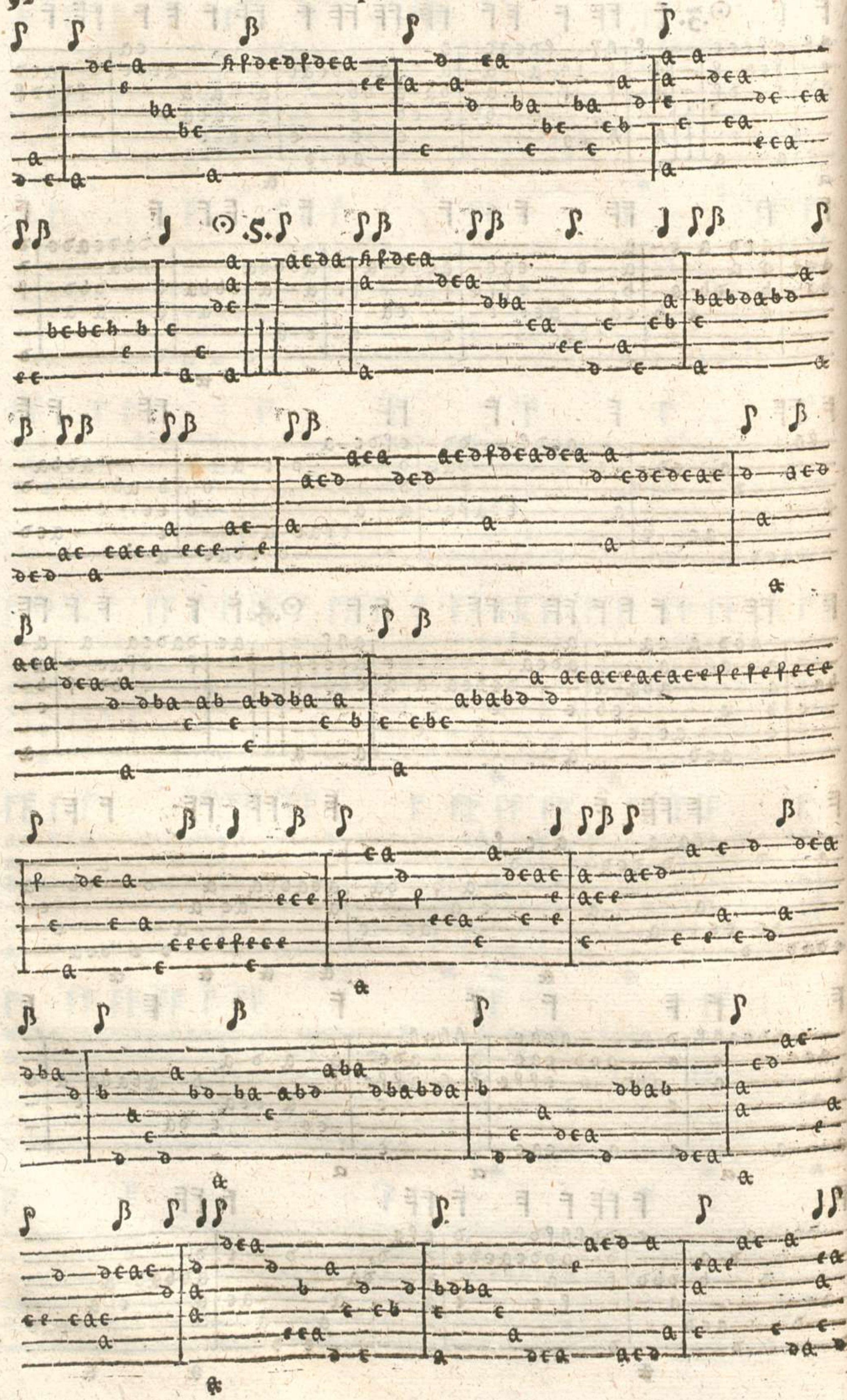

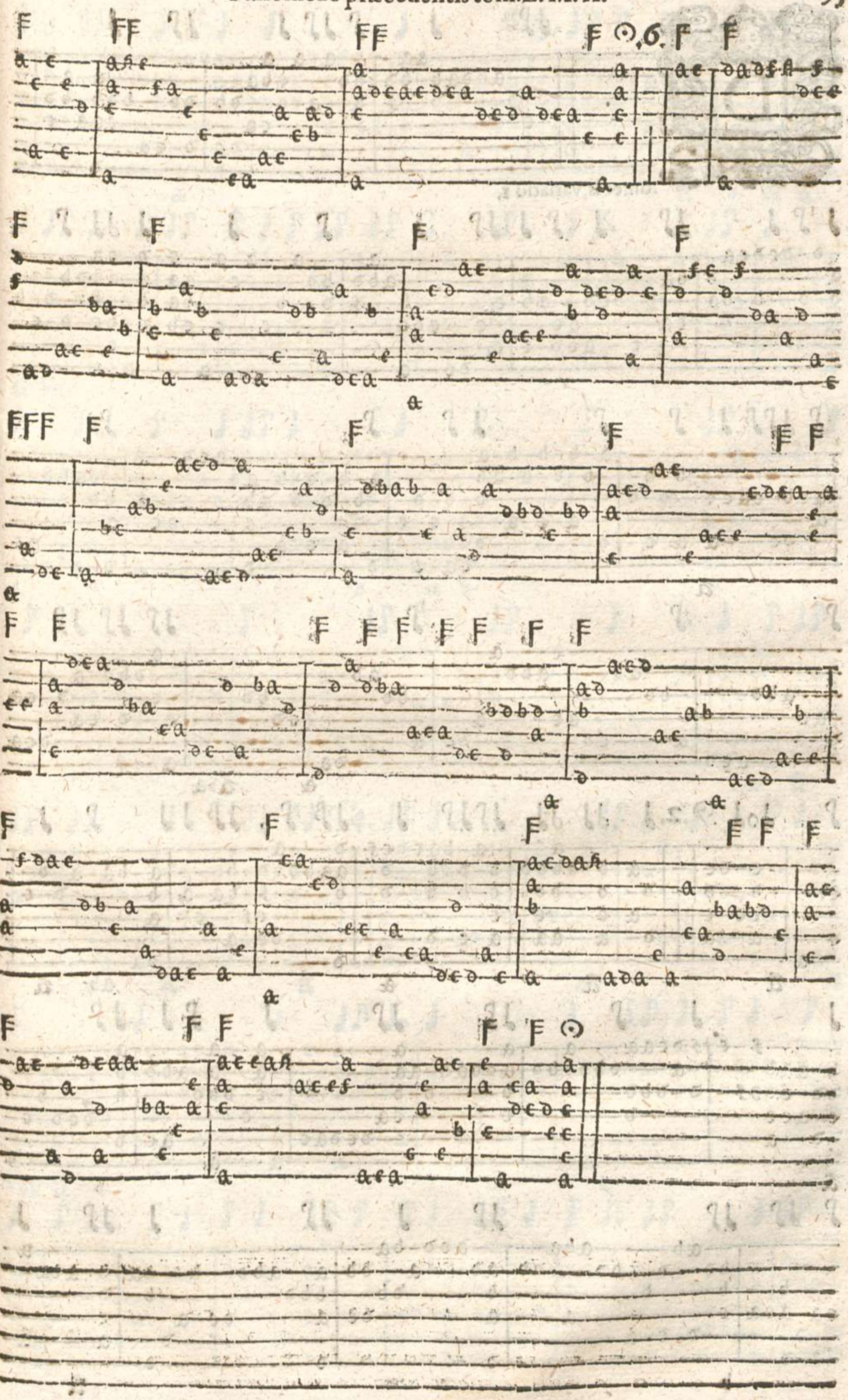

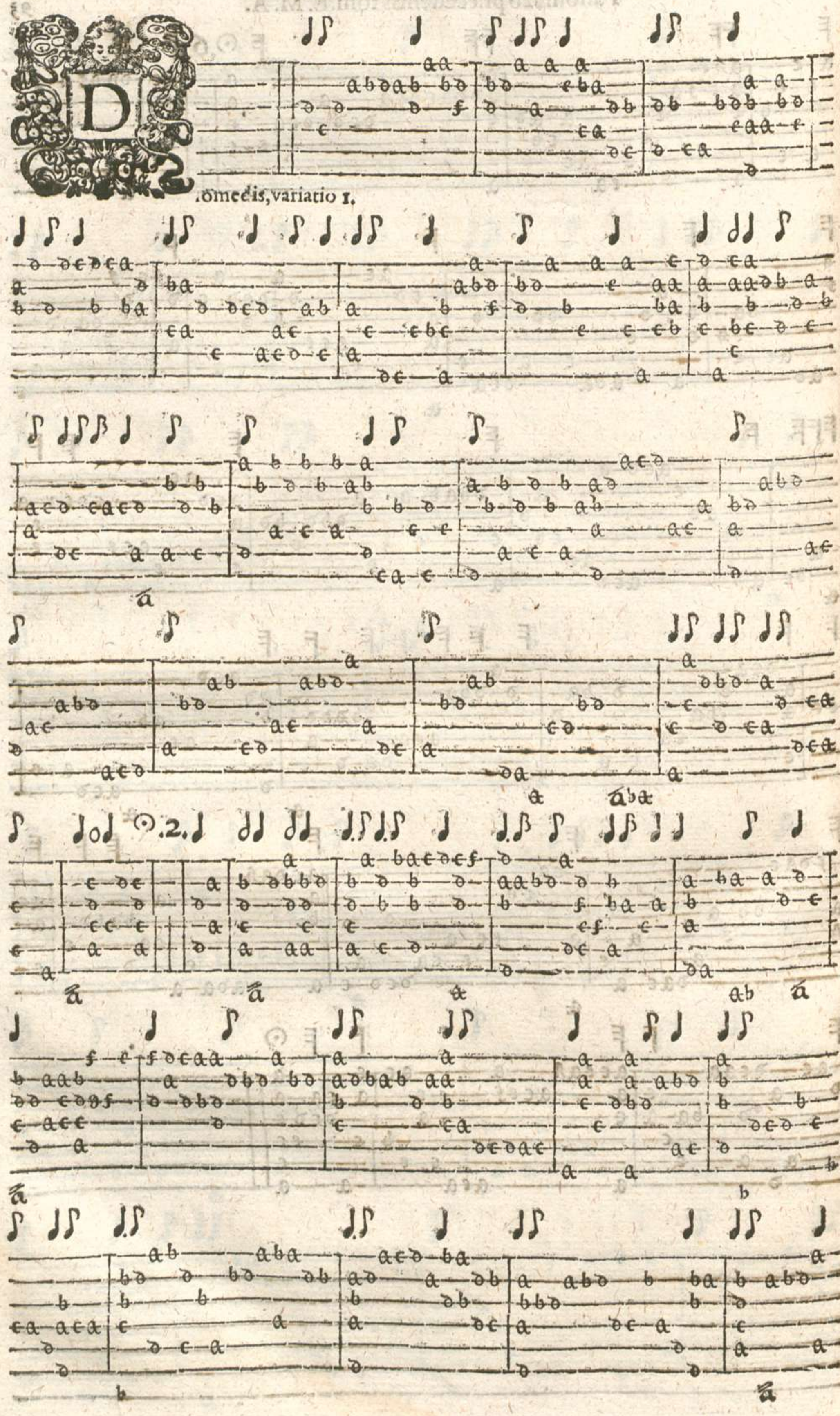

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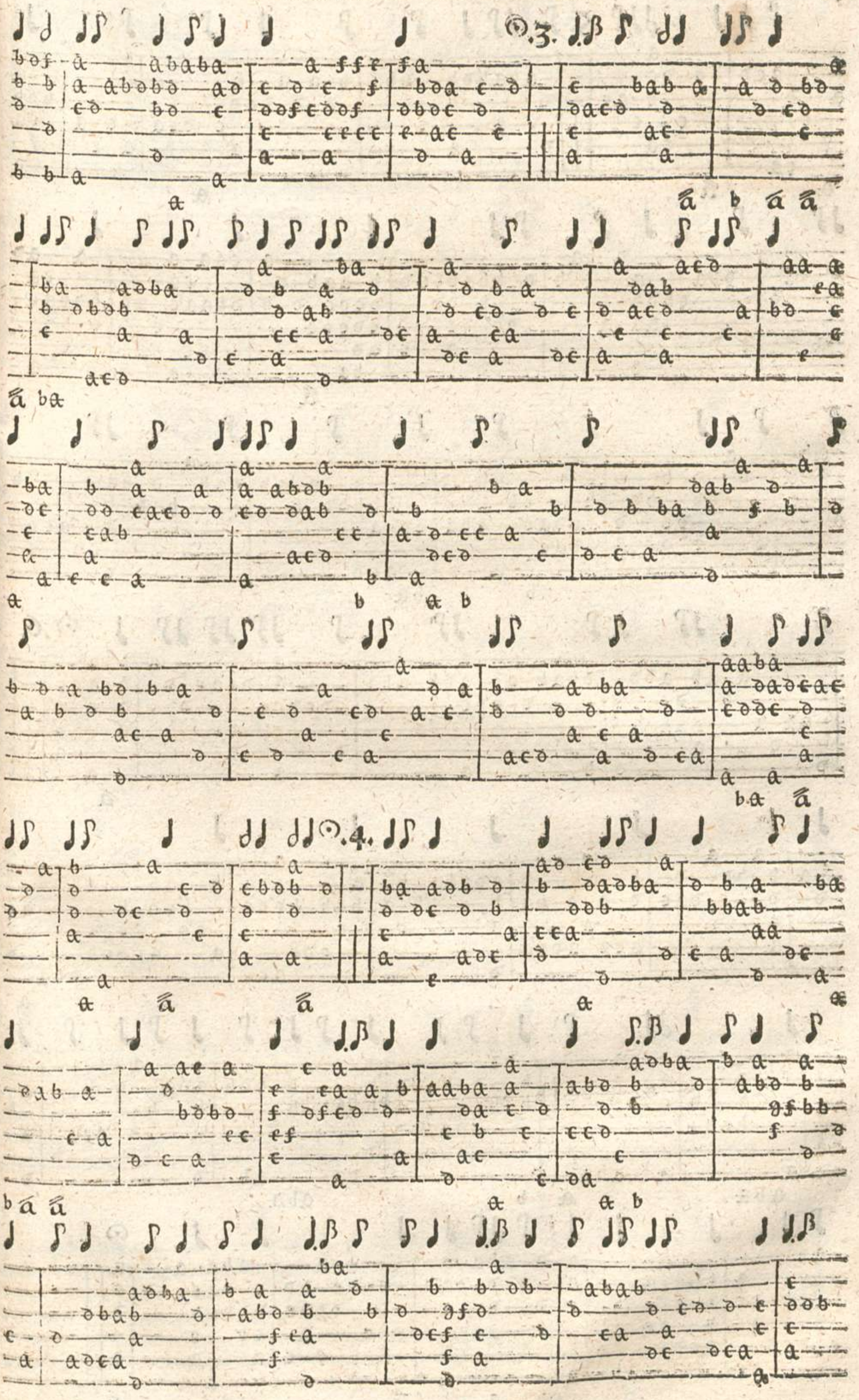

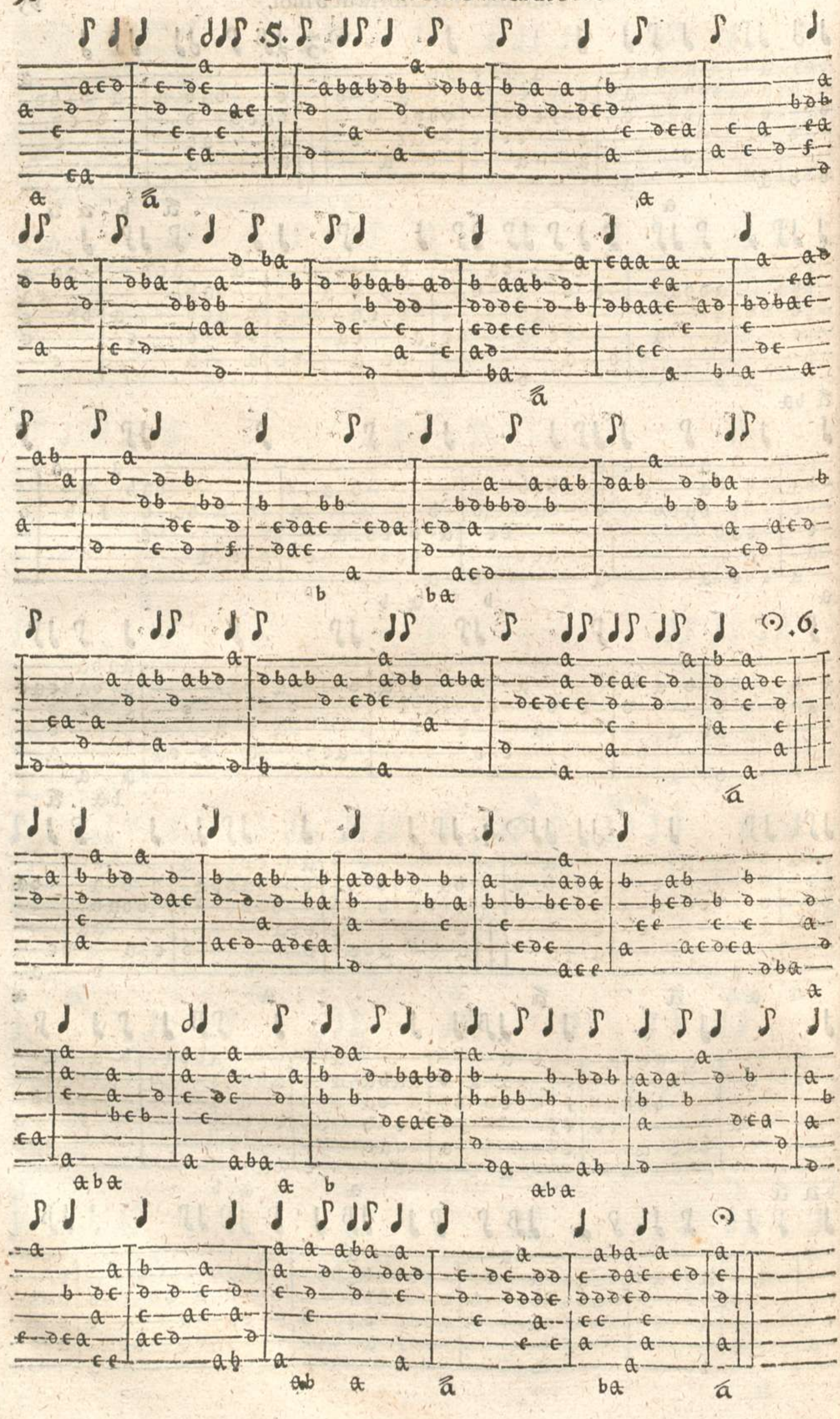

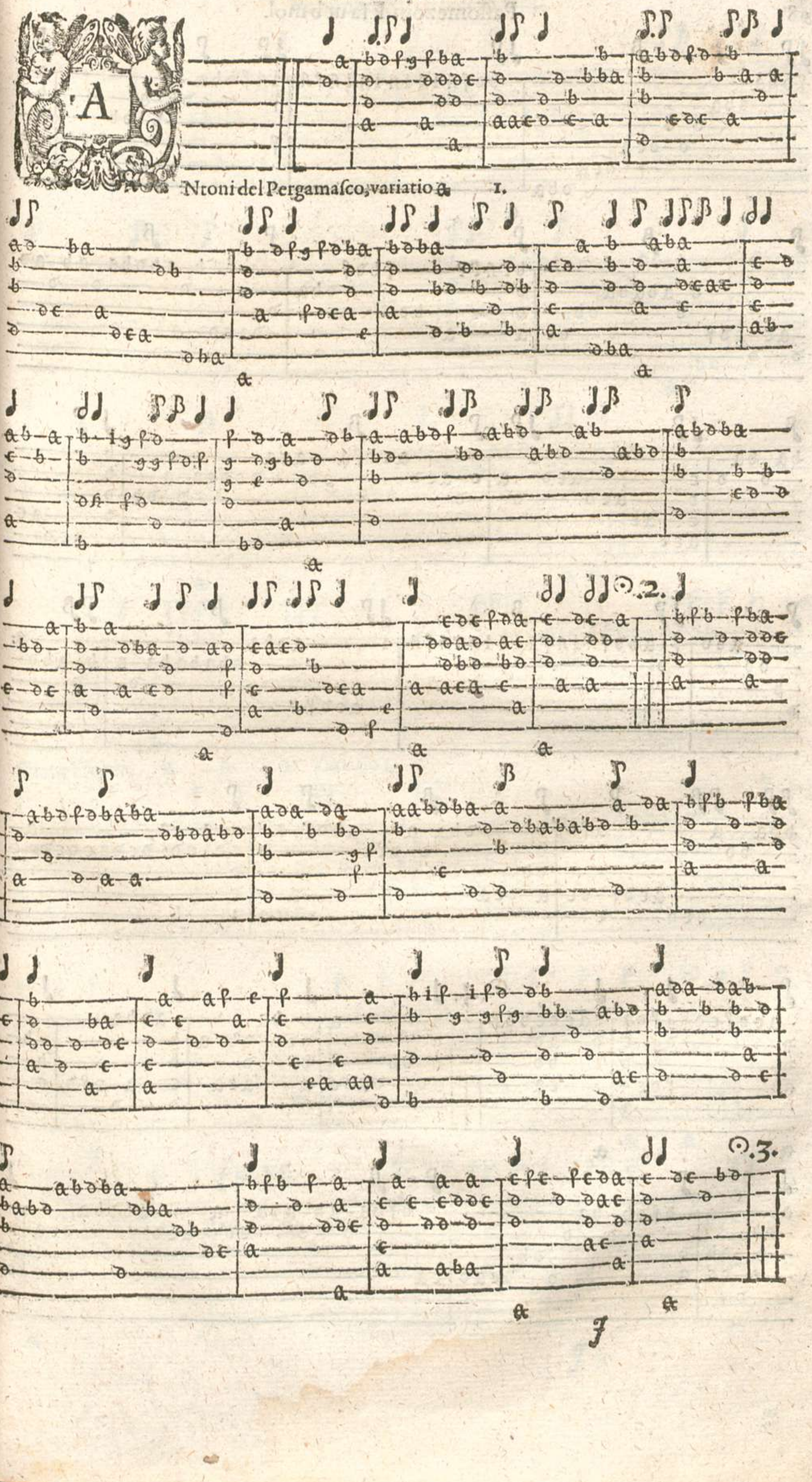
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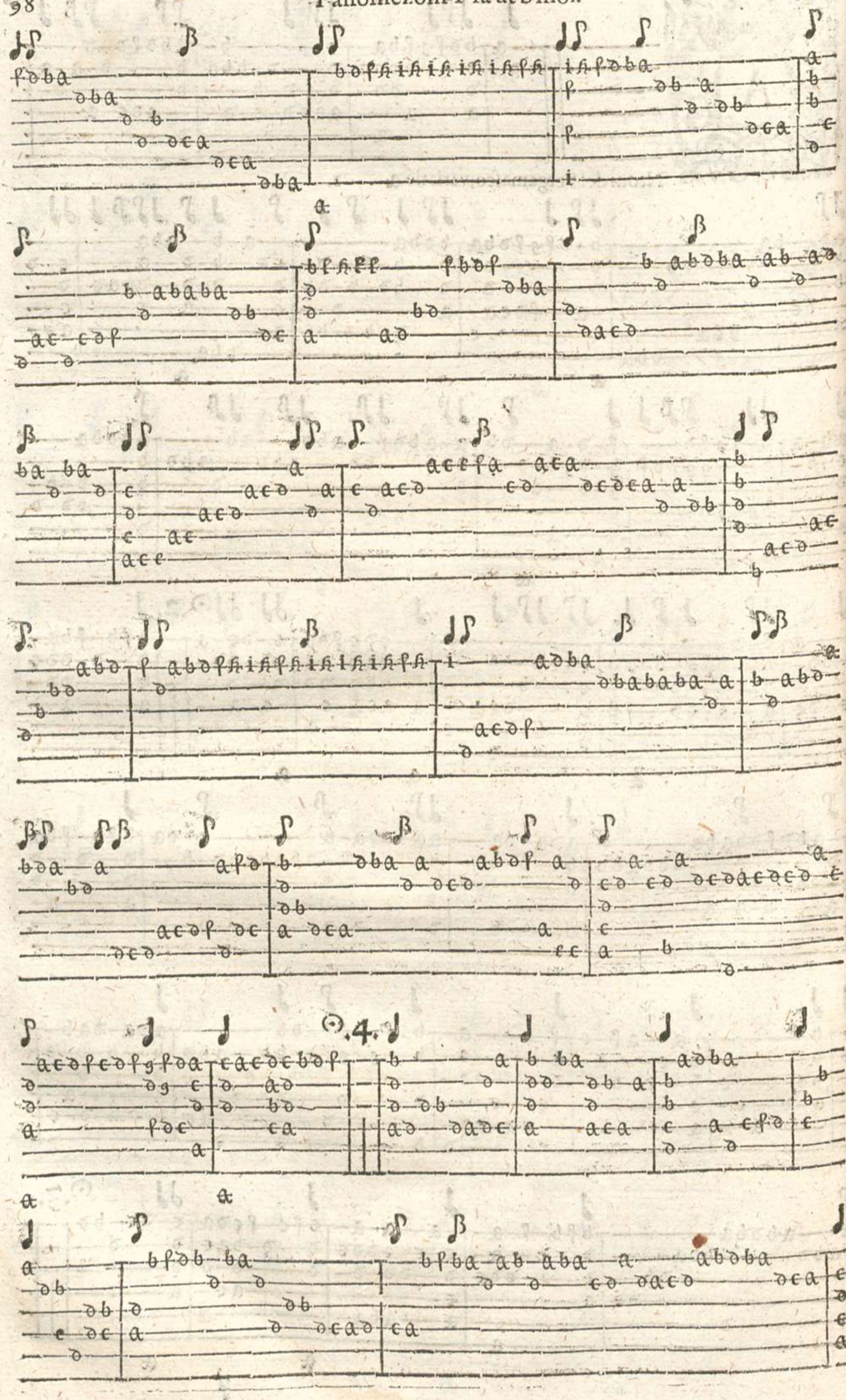
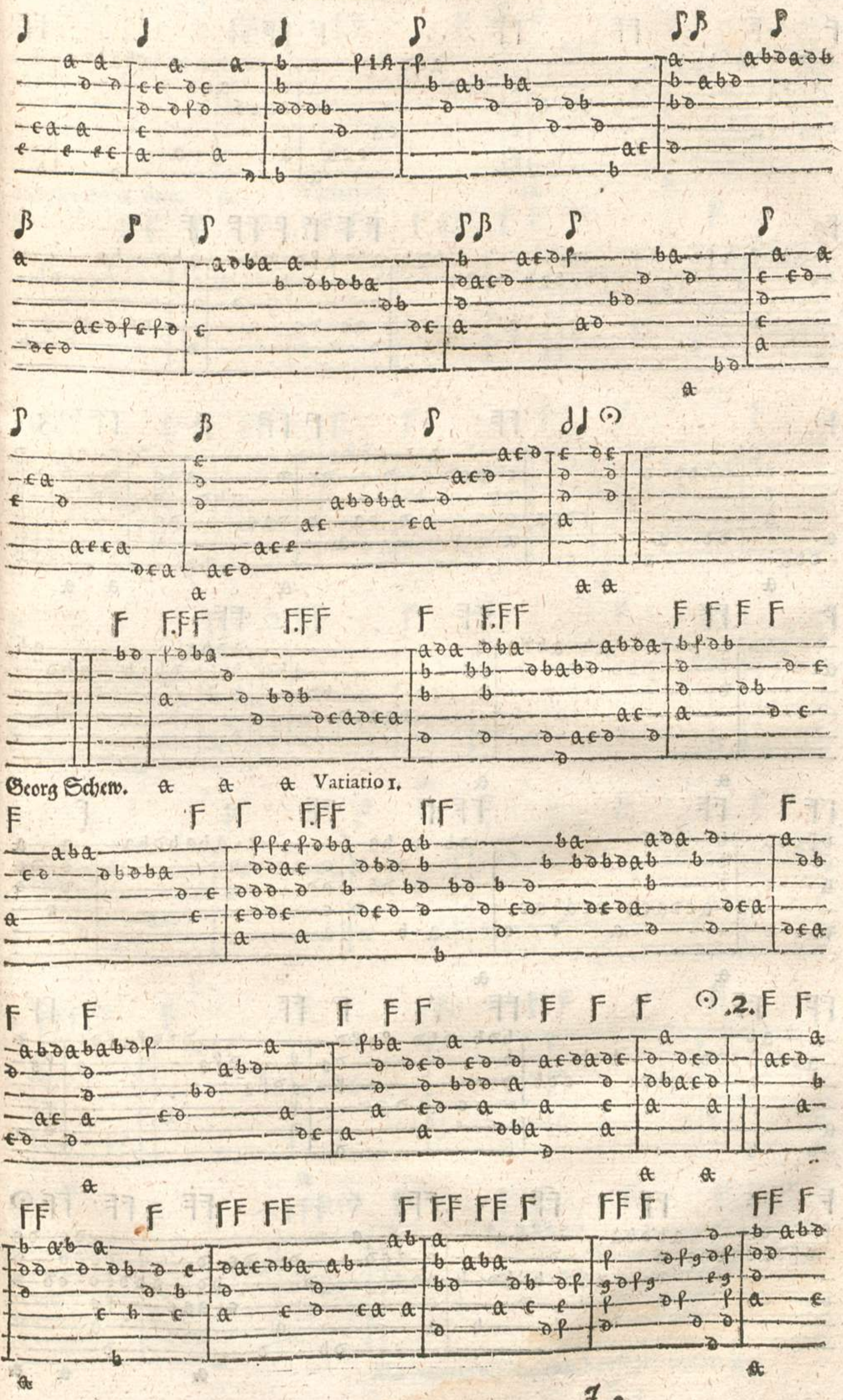
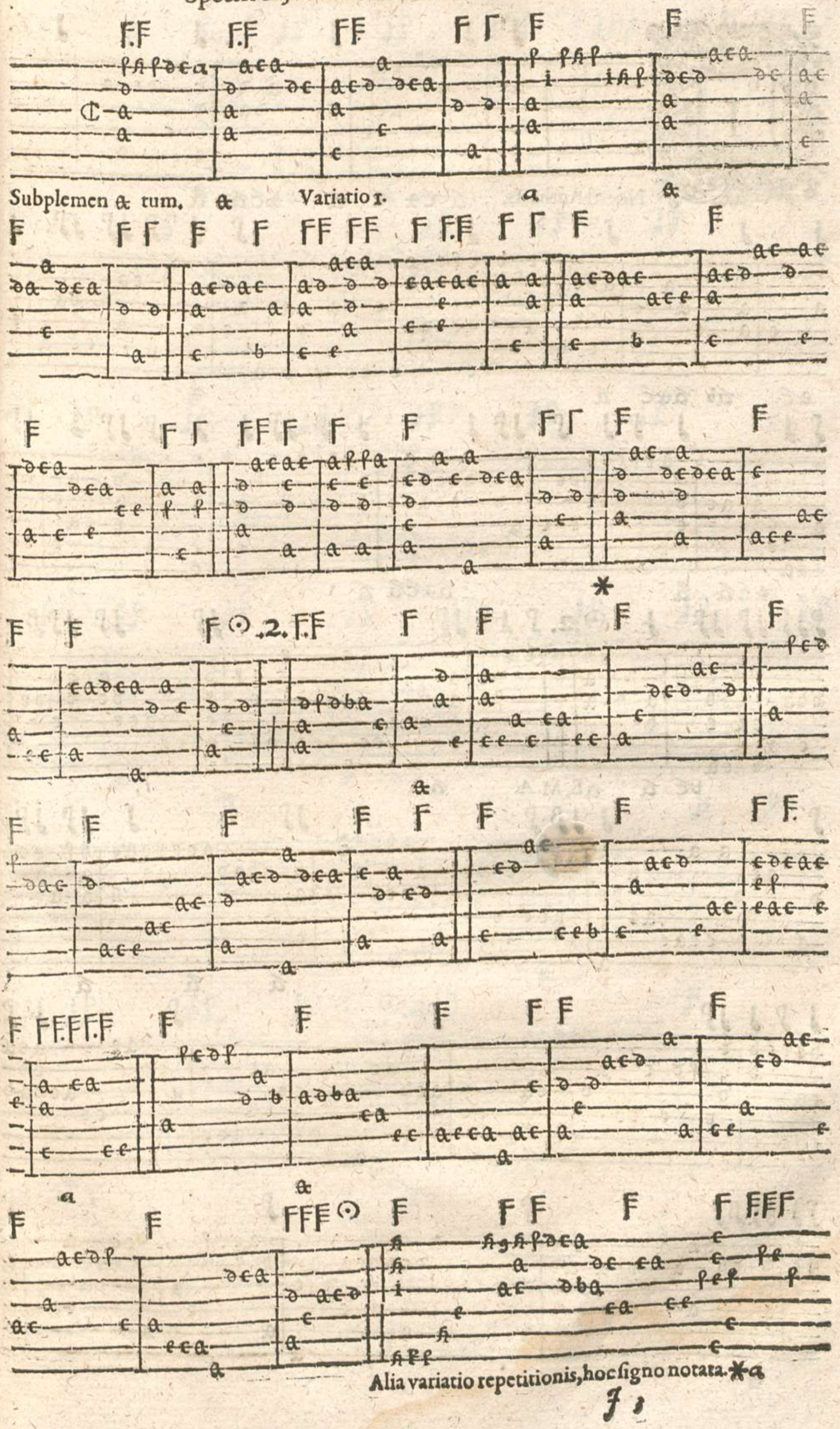




Georg Schew. Variatio 1.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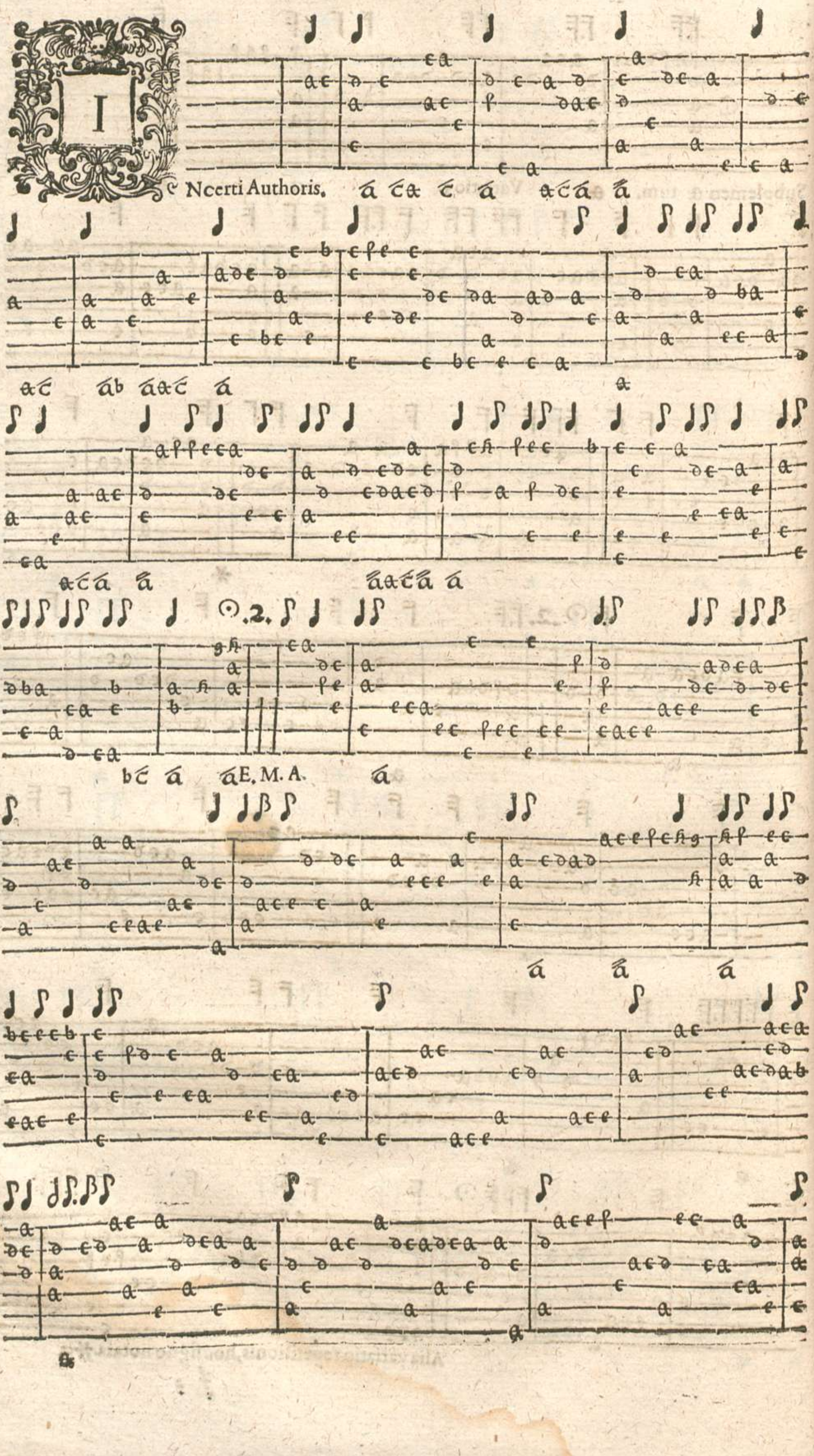
Variatio 1.
Alia variatio repetitionis, hoc signo notata. * a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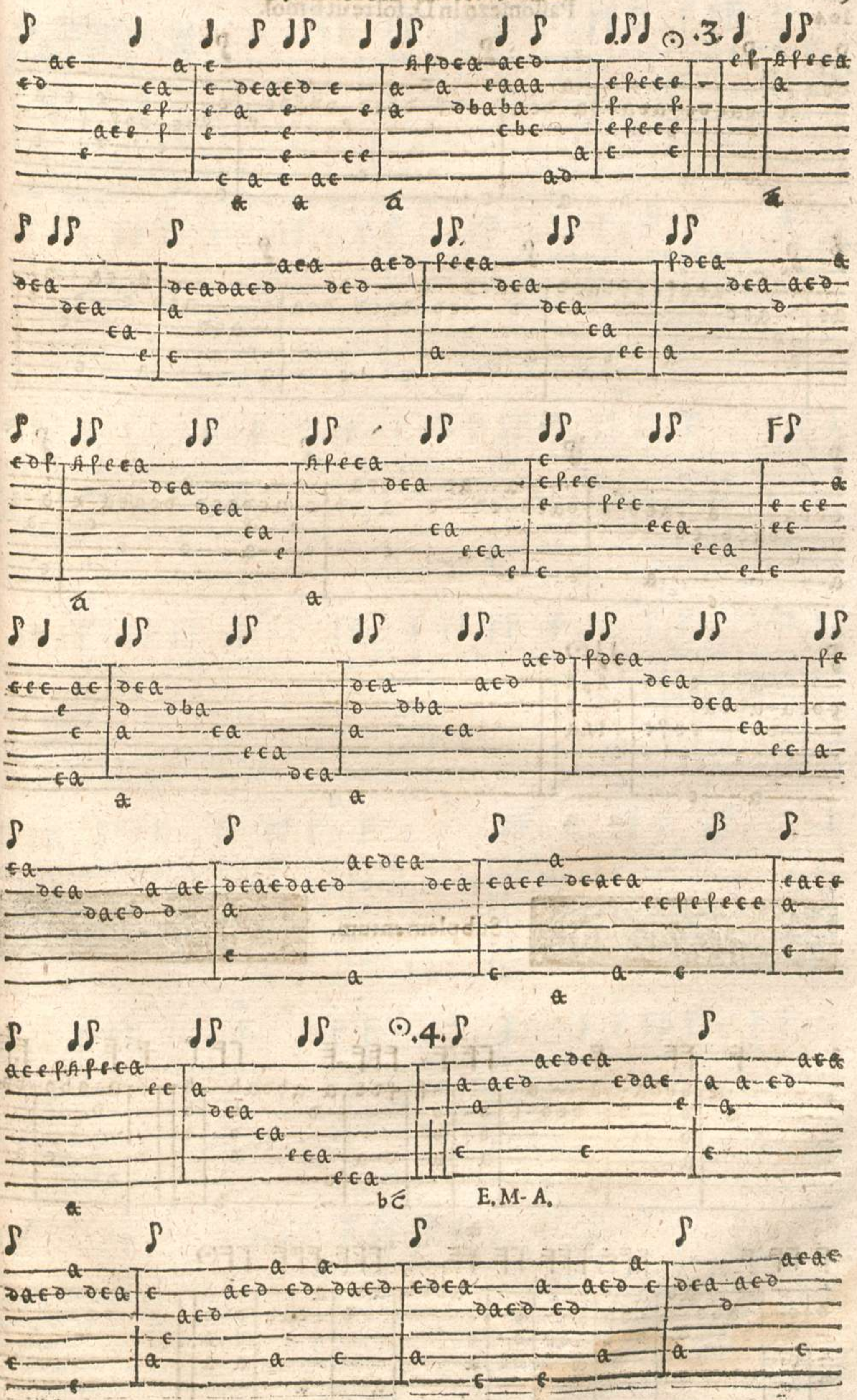
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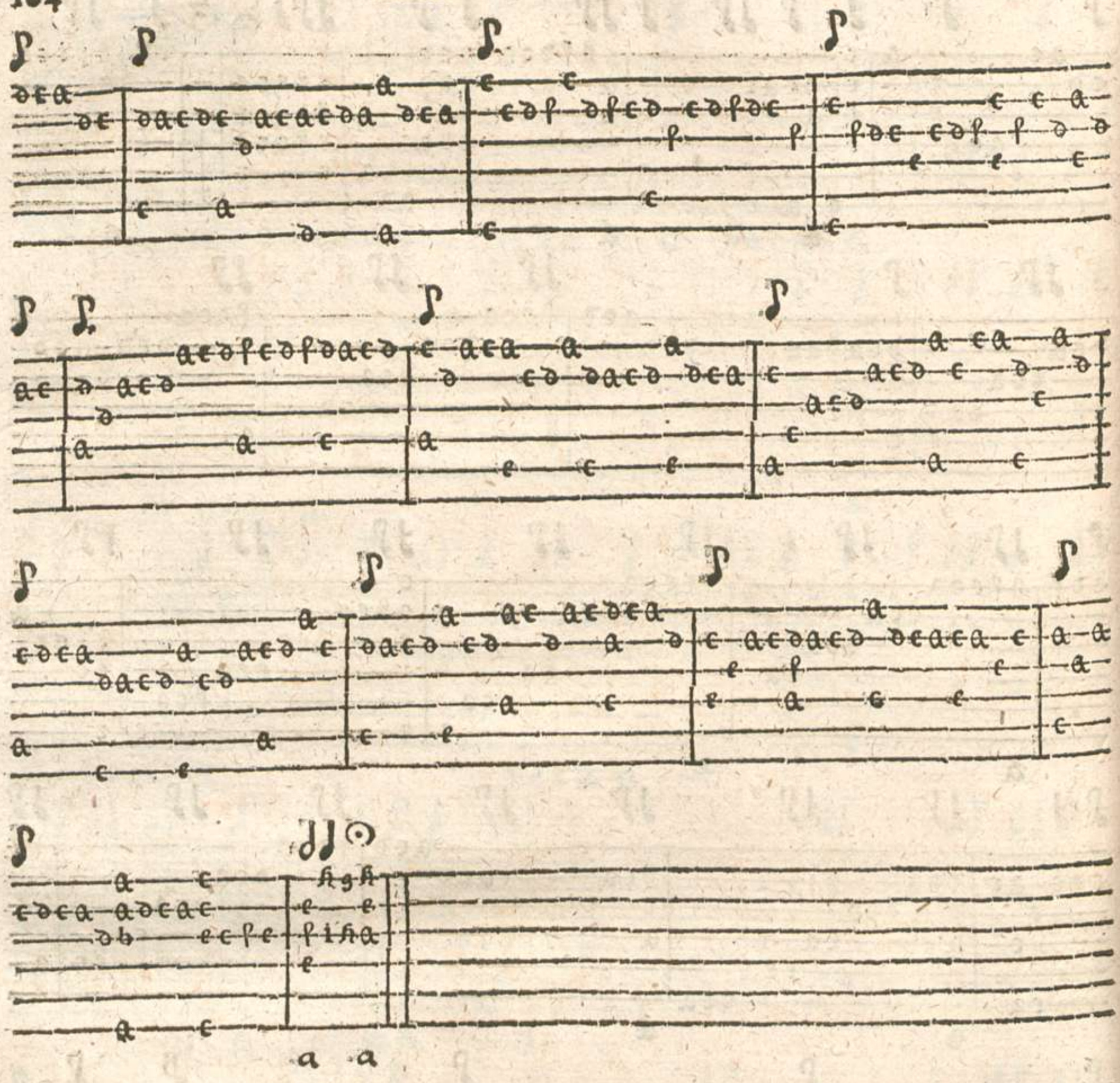
Passomezo in D. sol re ut b mol.



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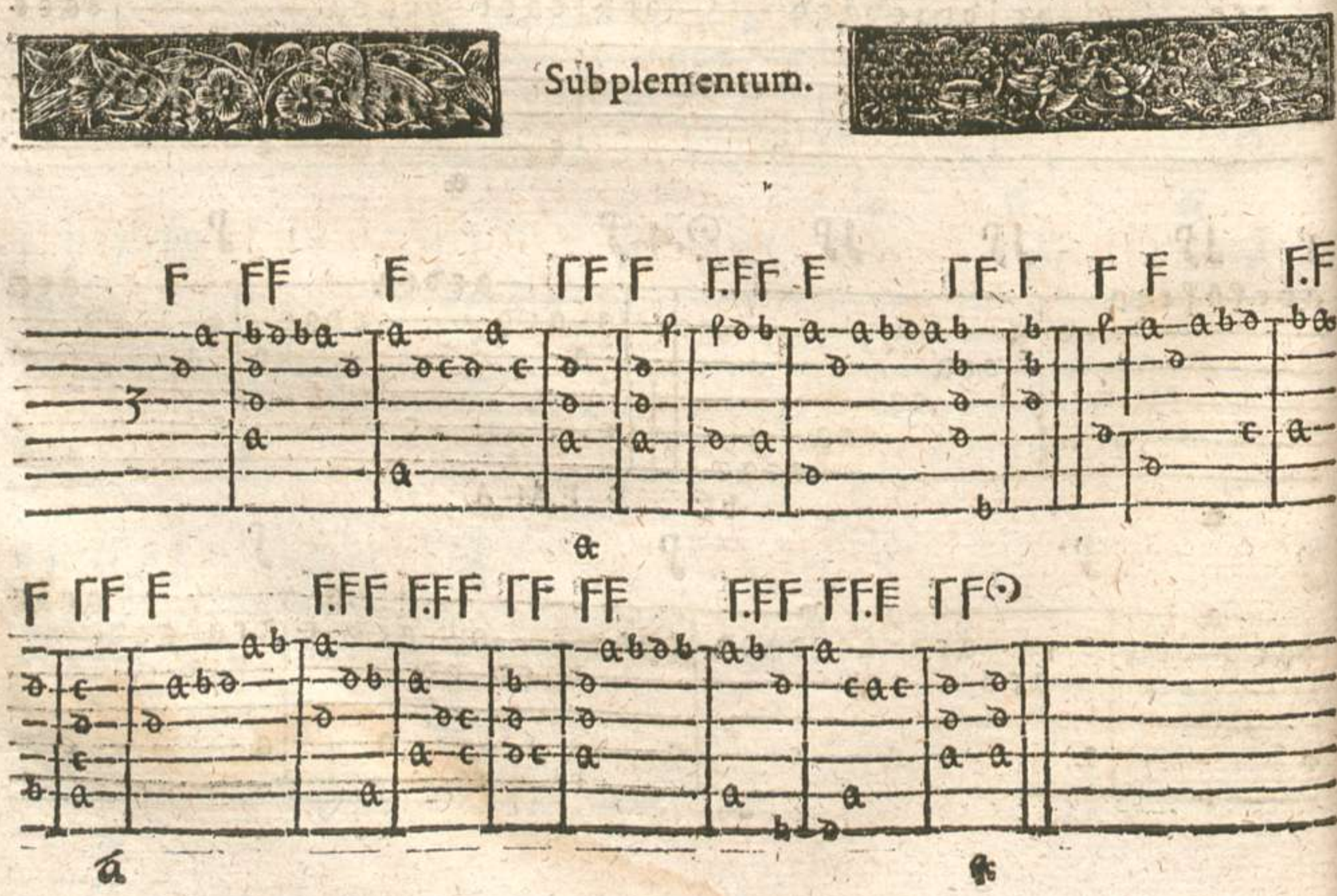

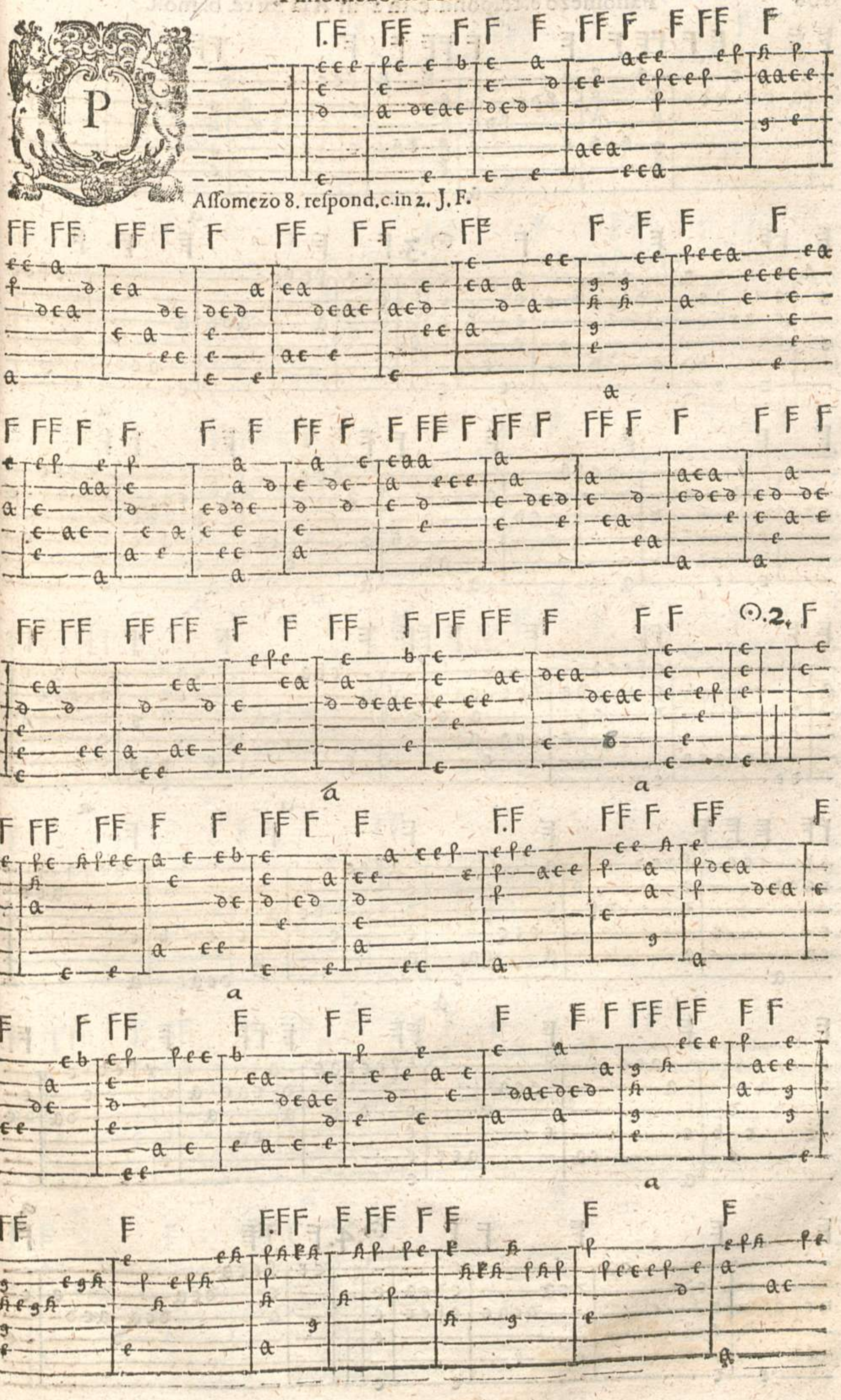
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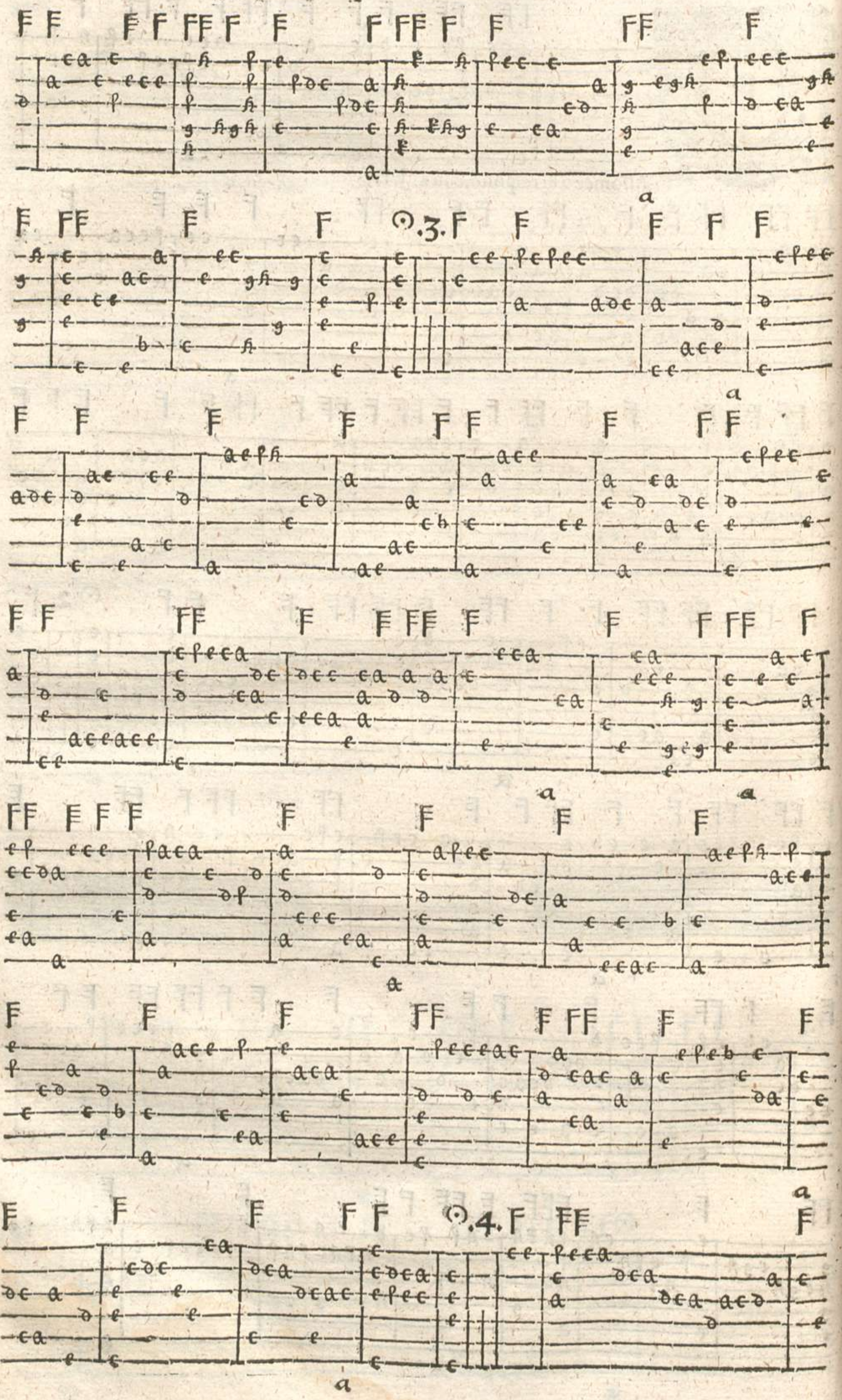

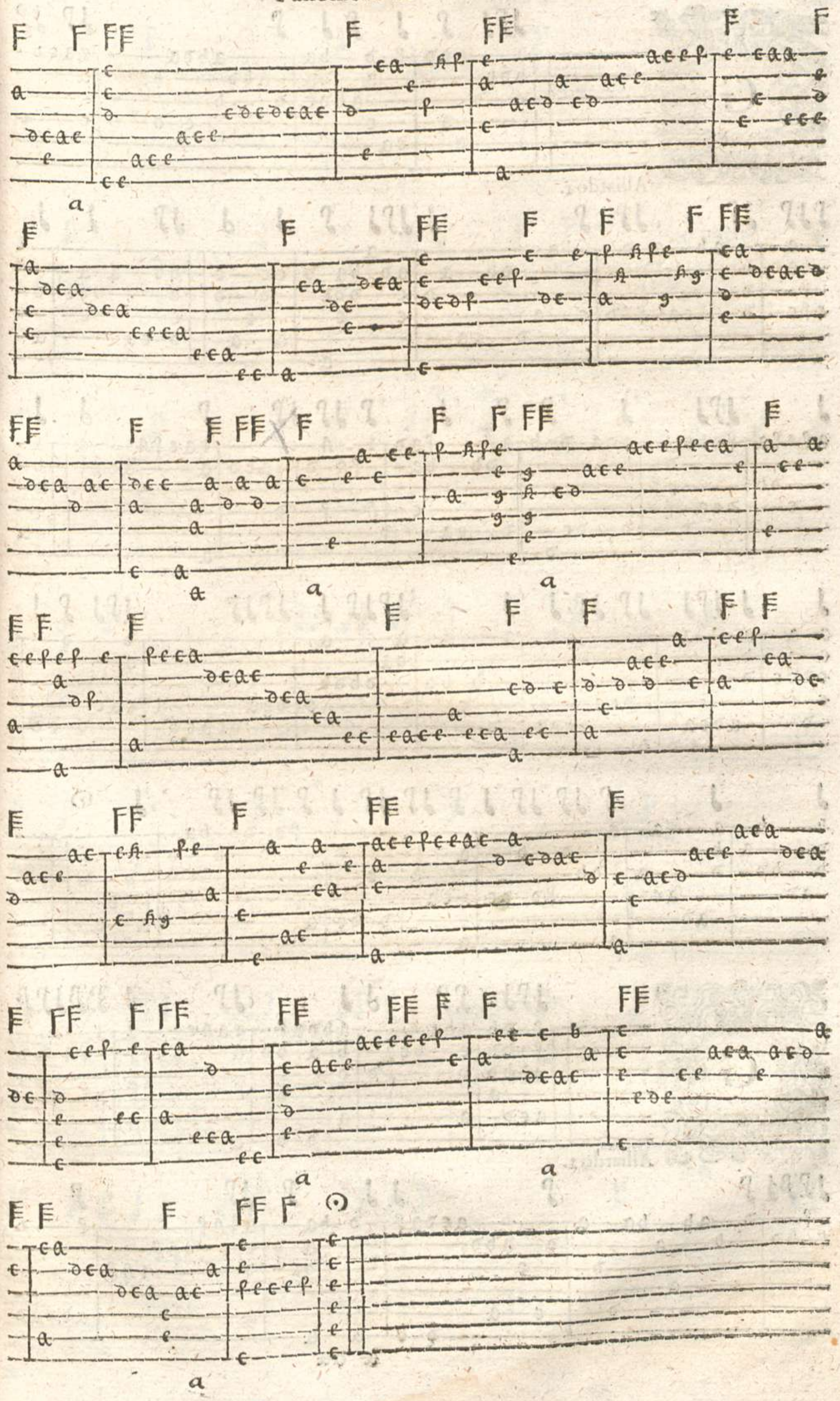

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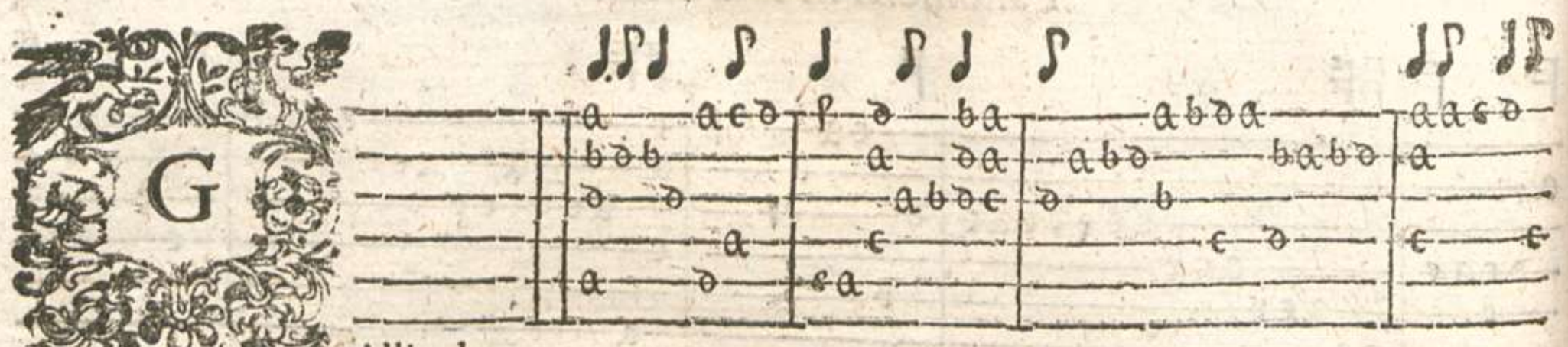

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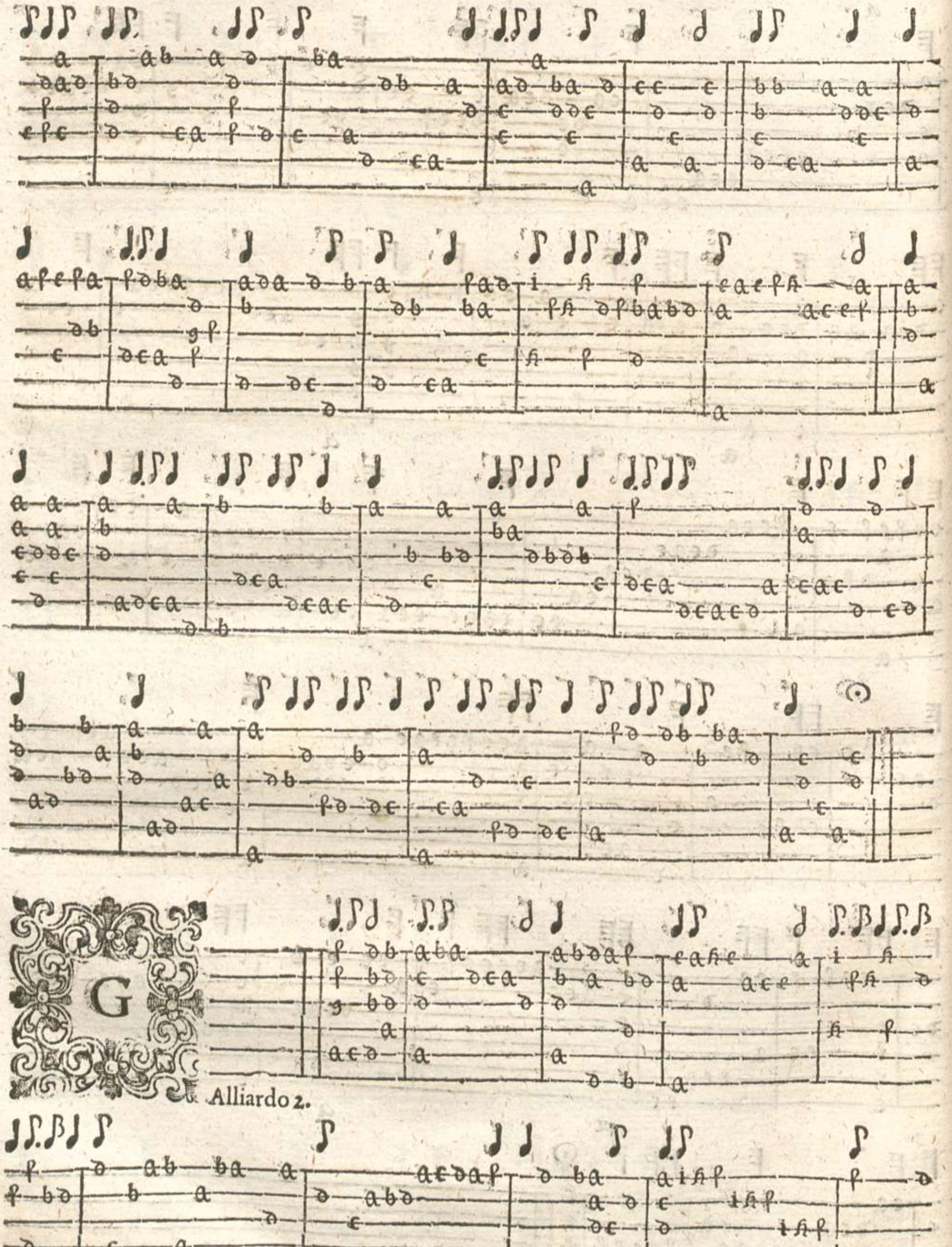

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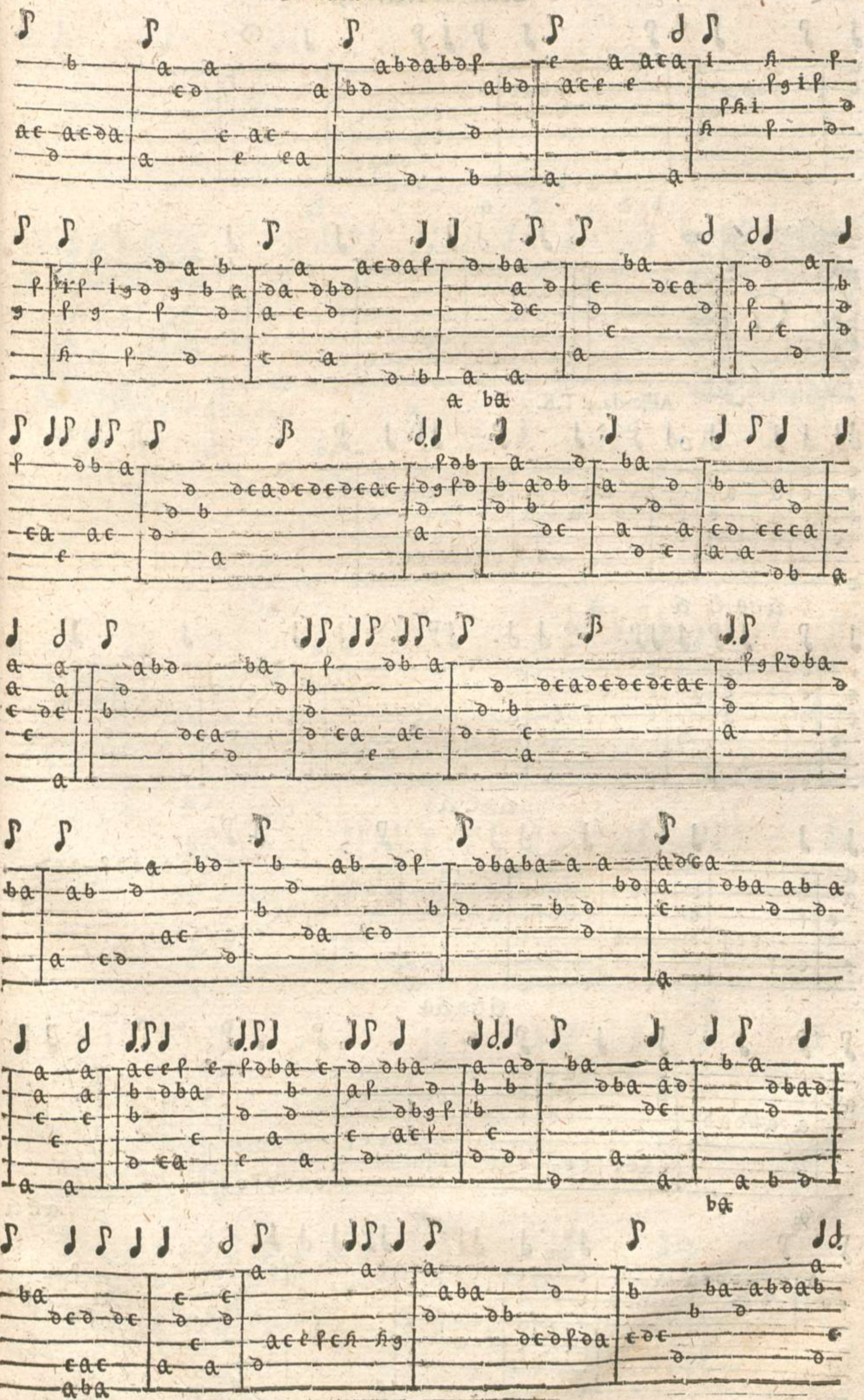

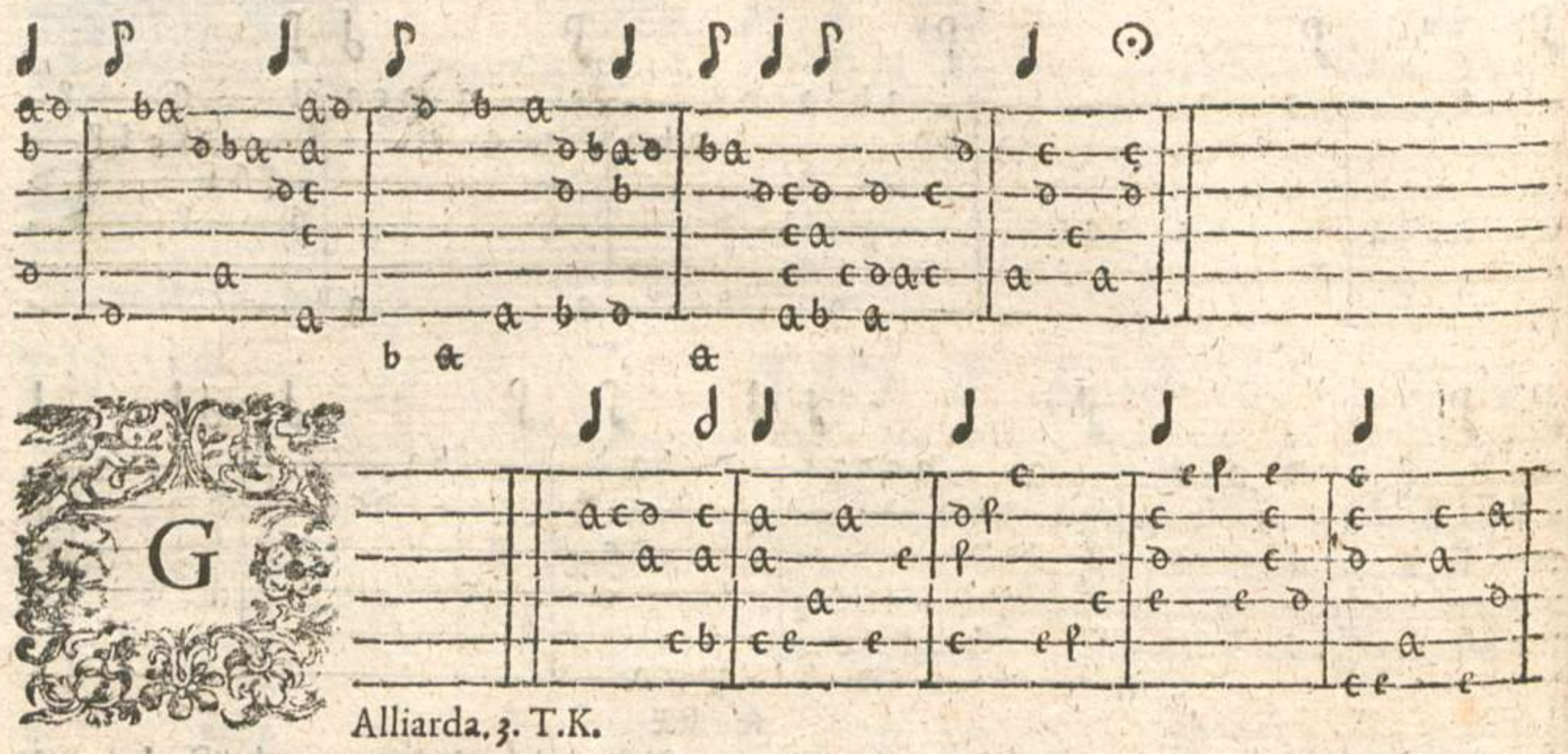

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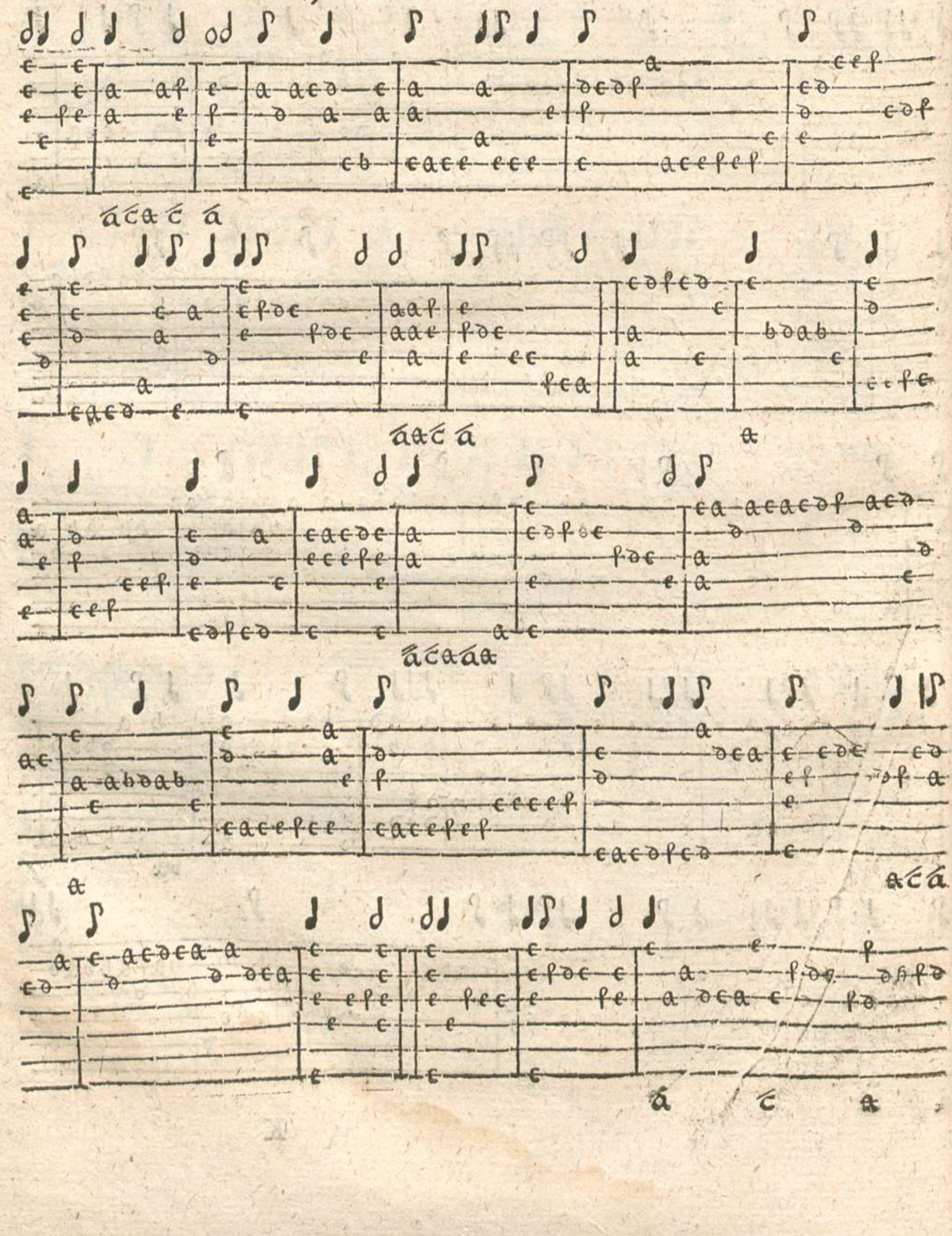

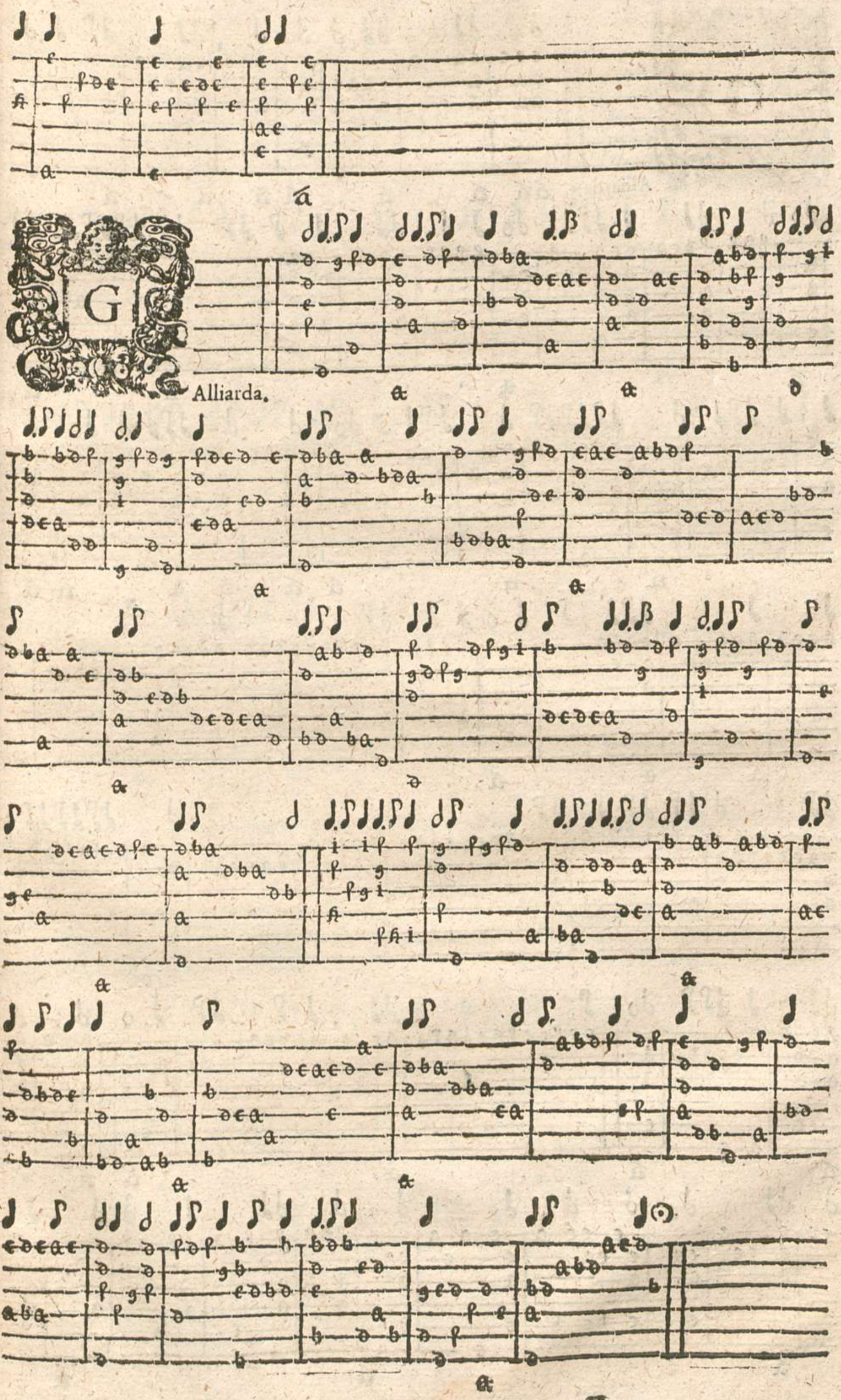

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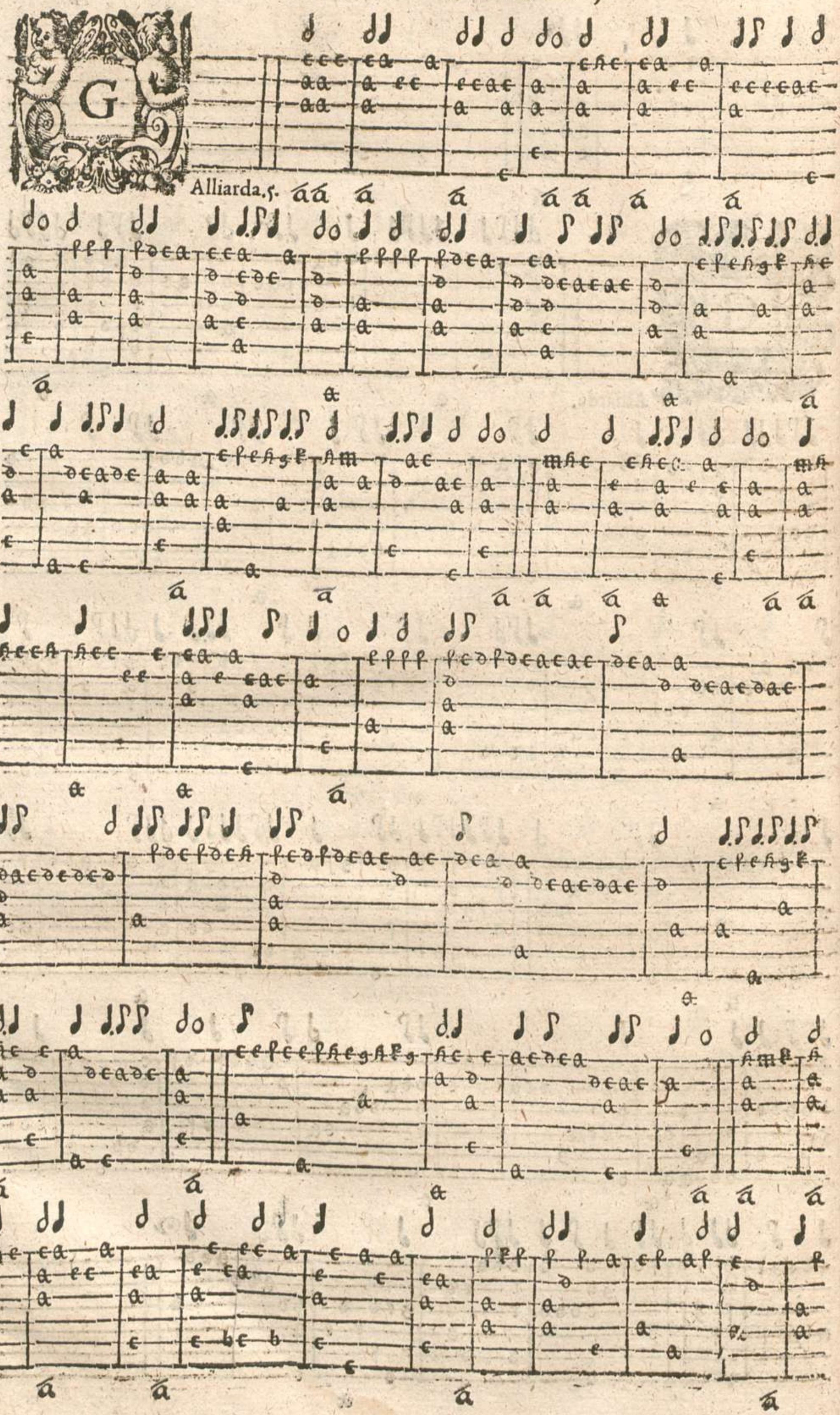
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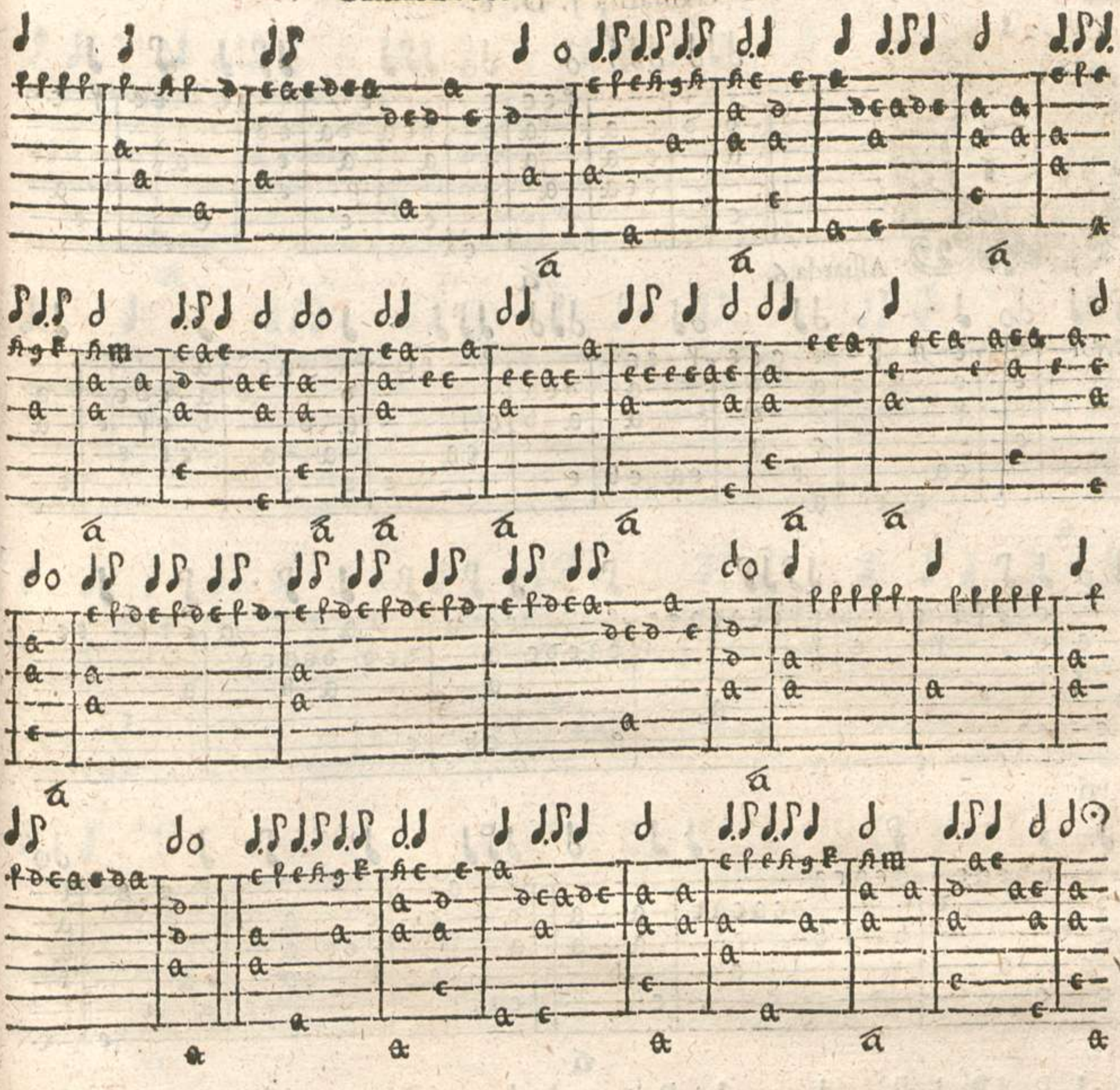

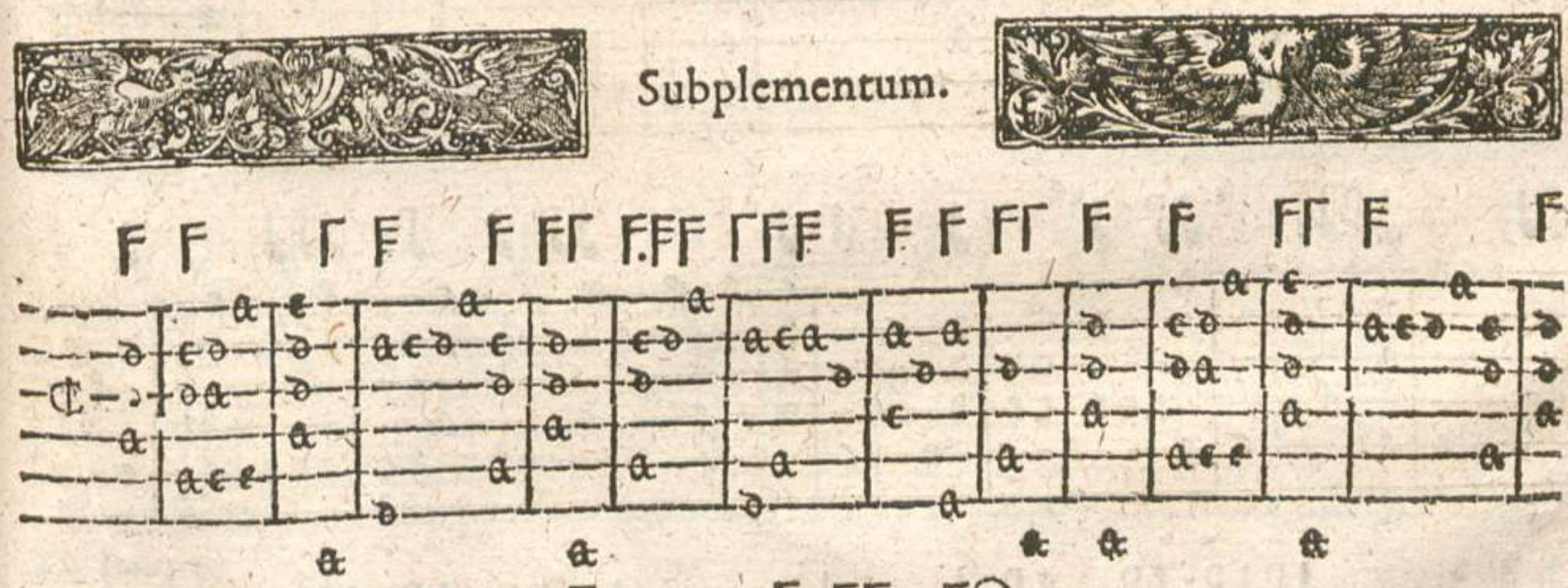

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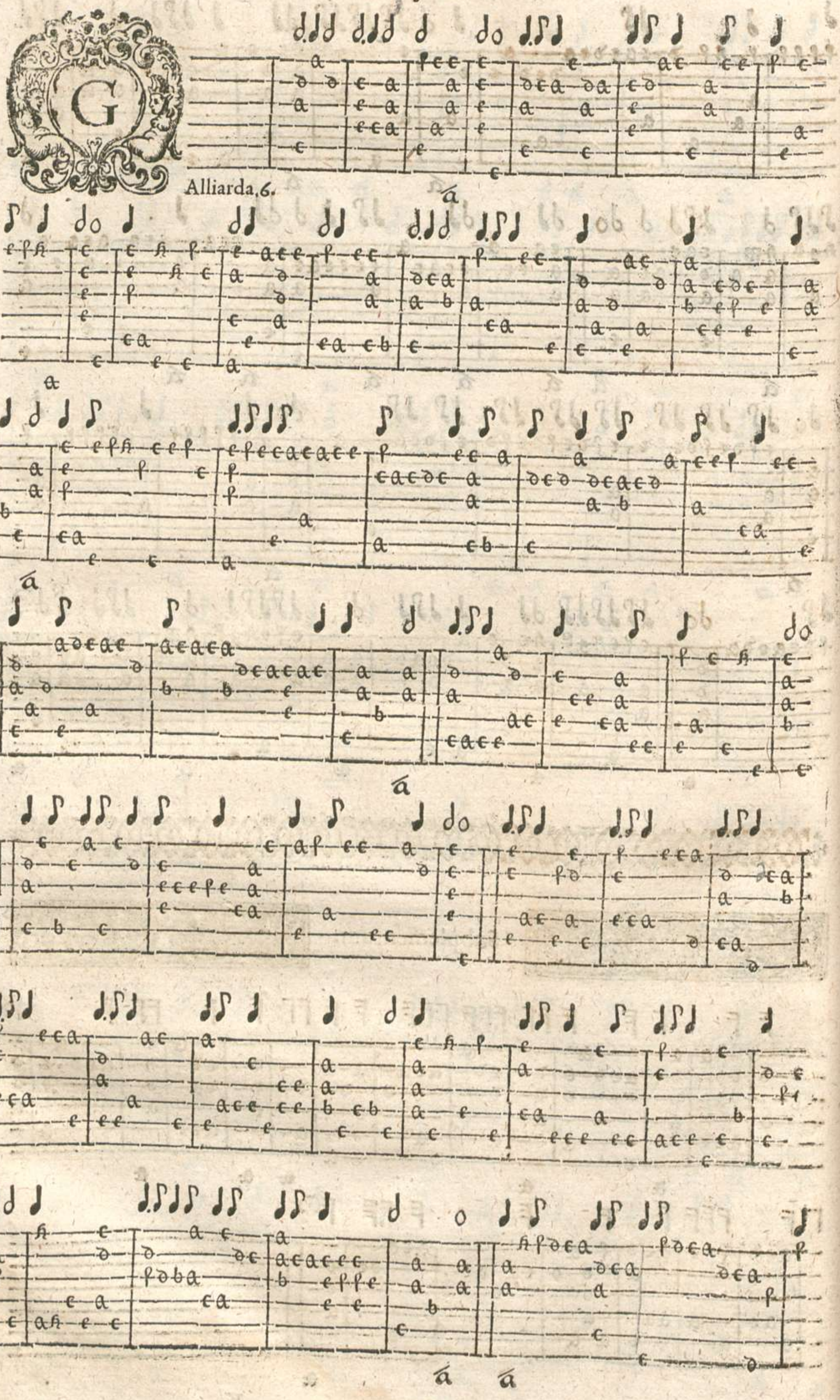

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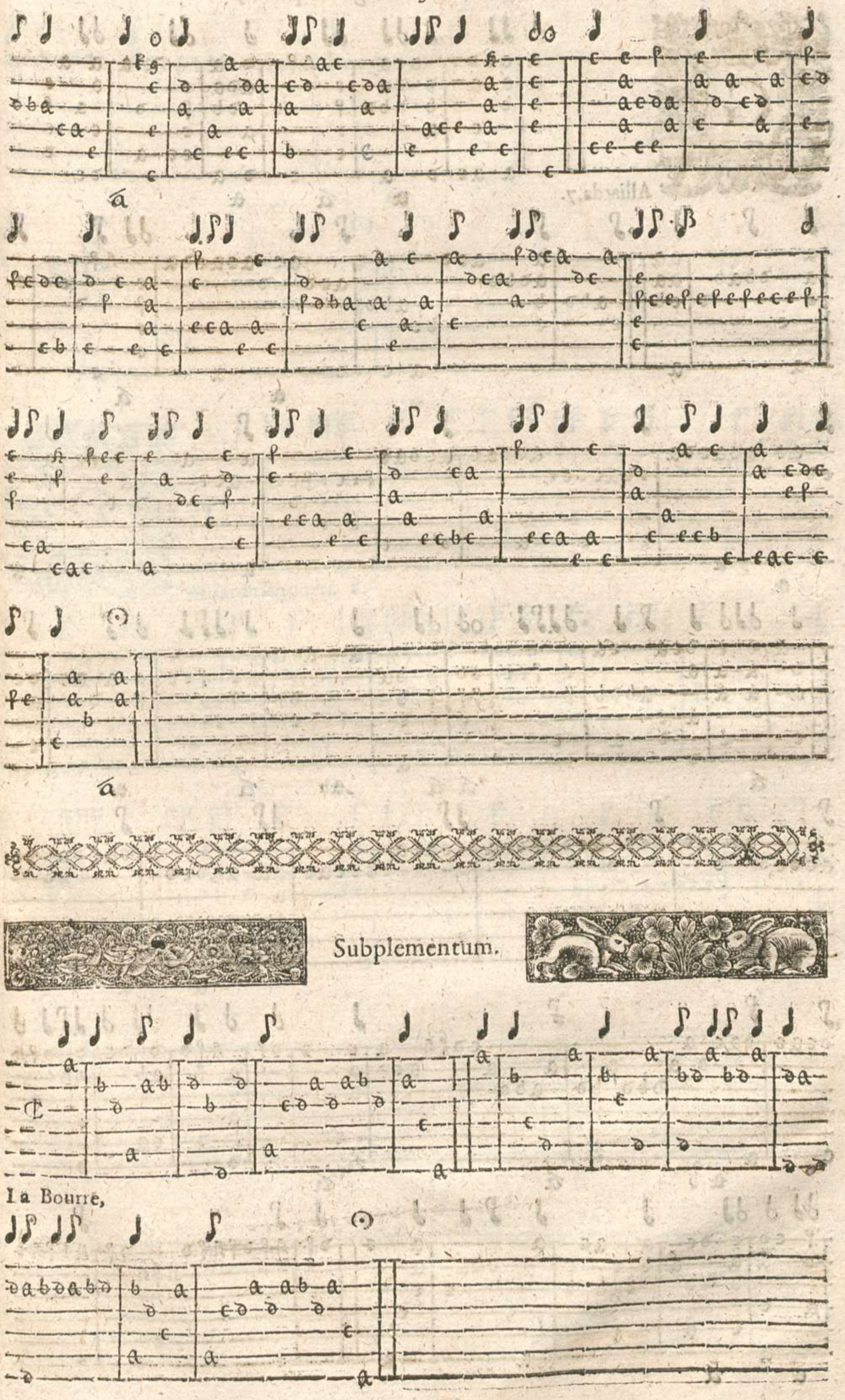

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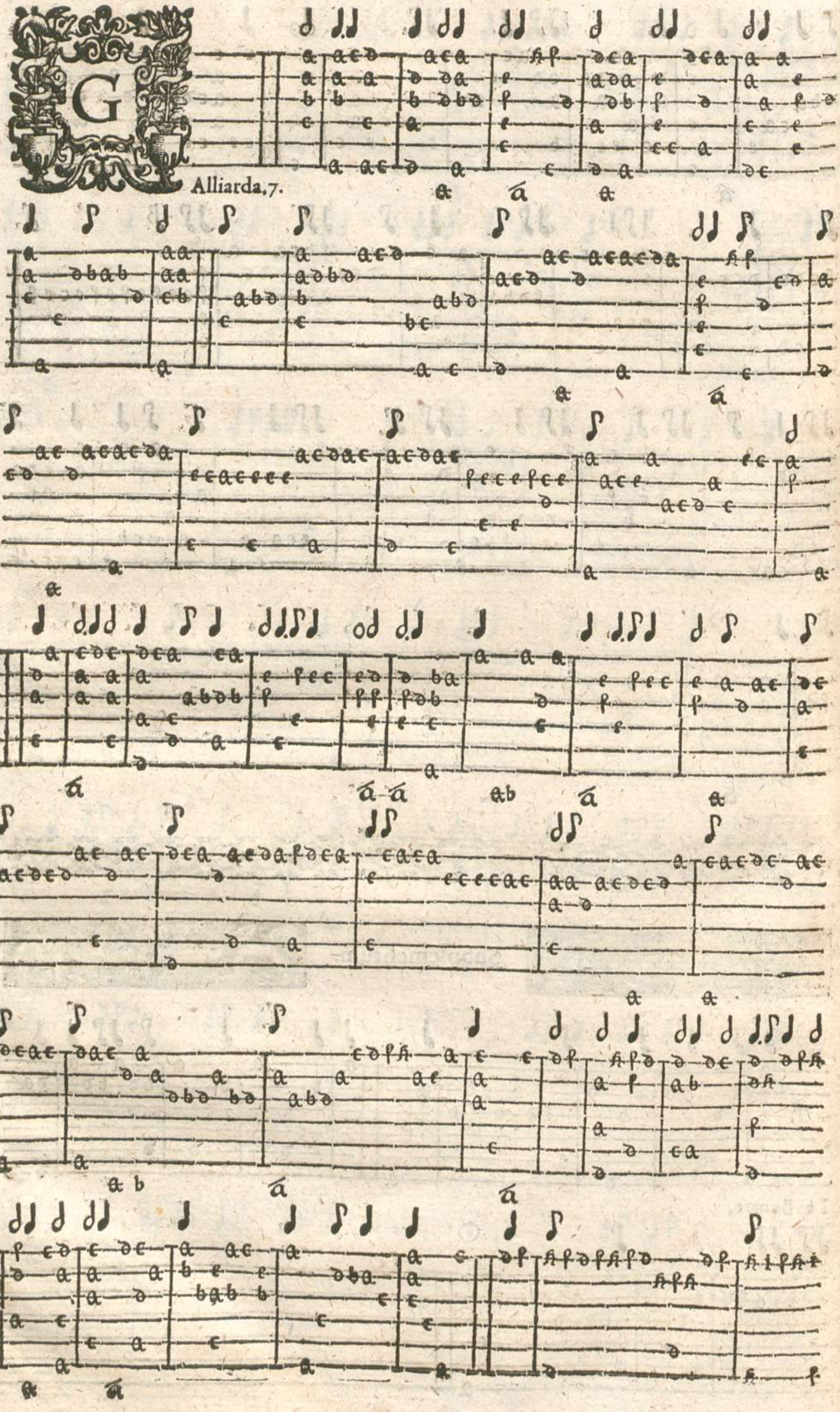
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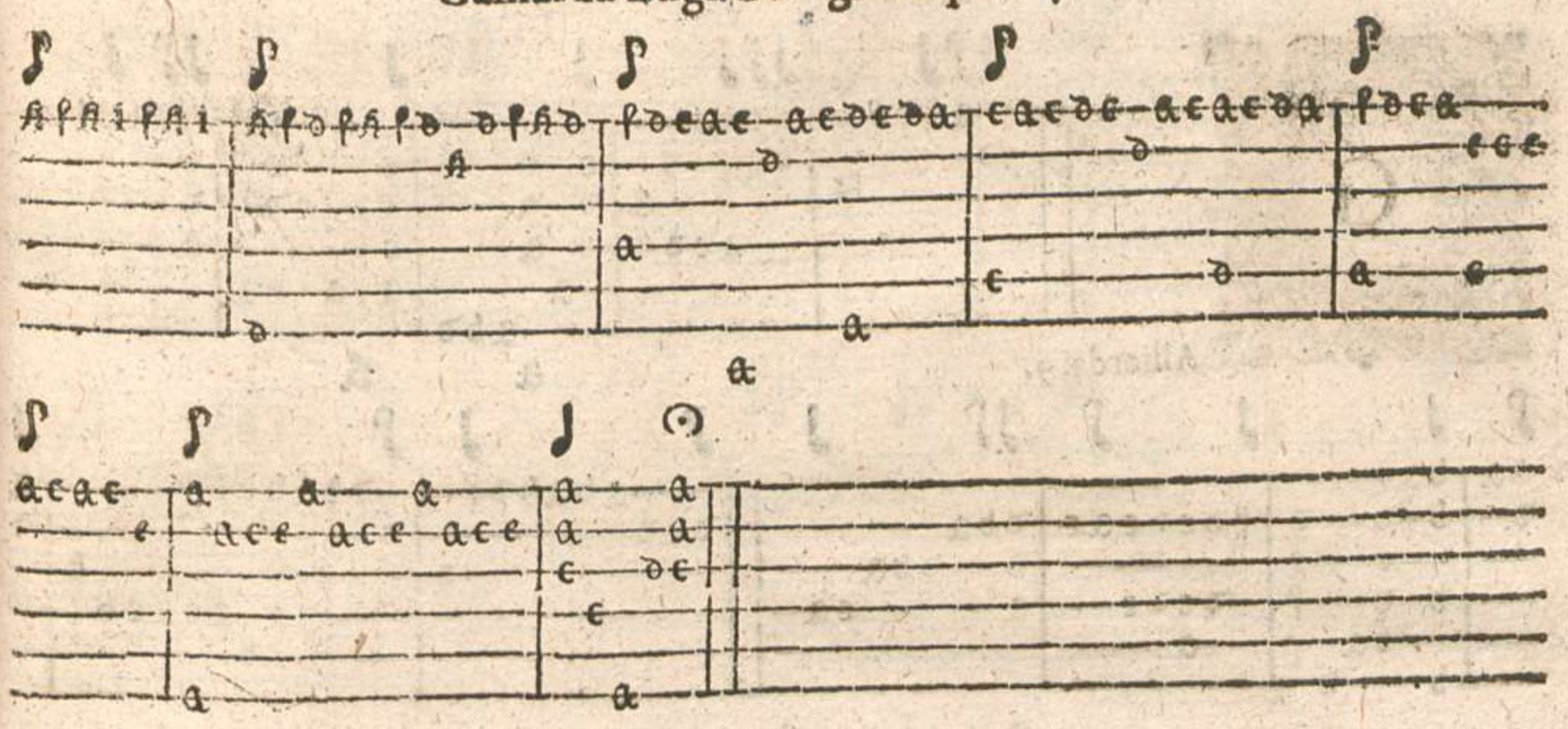

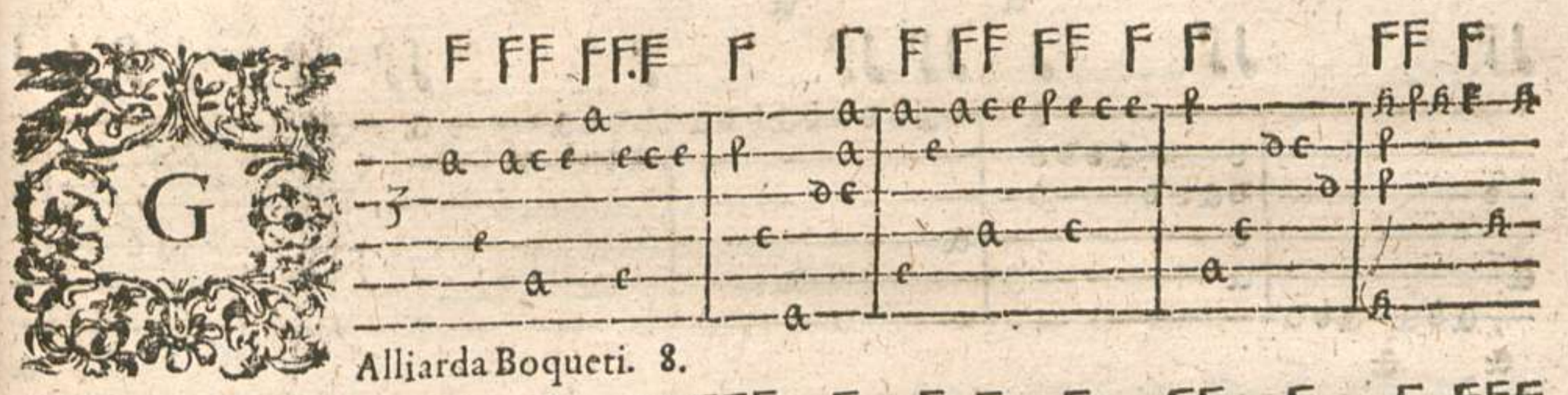

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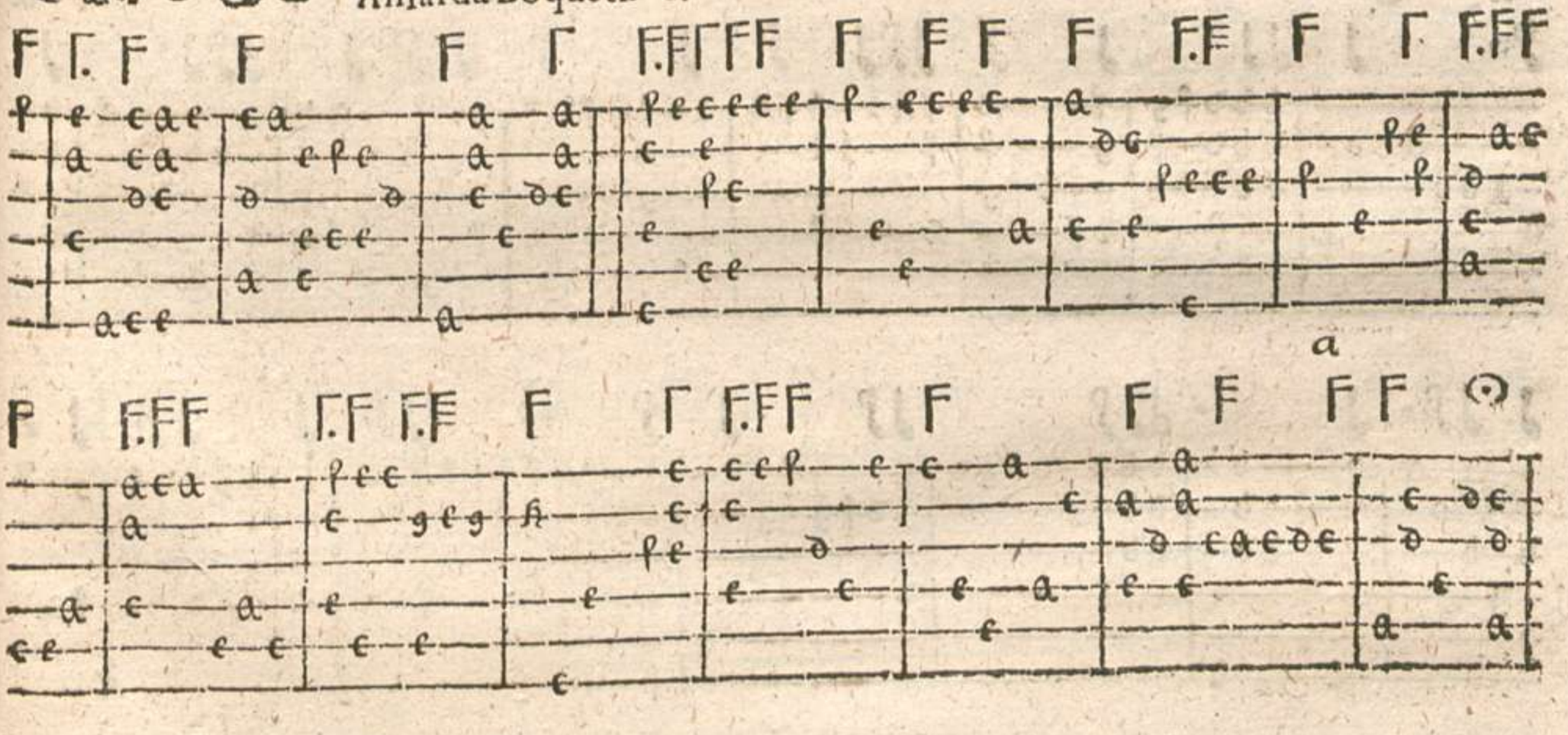

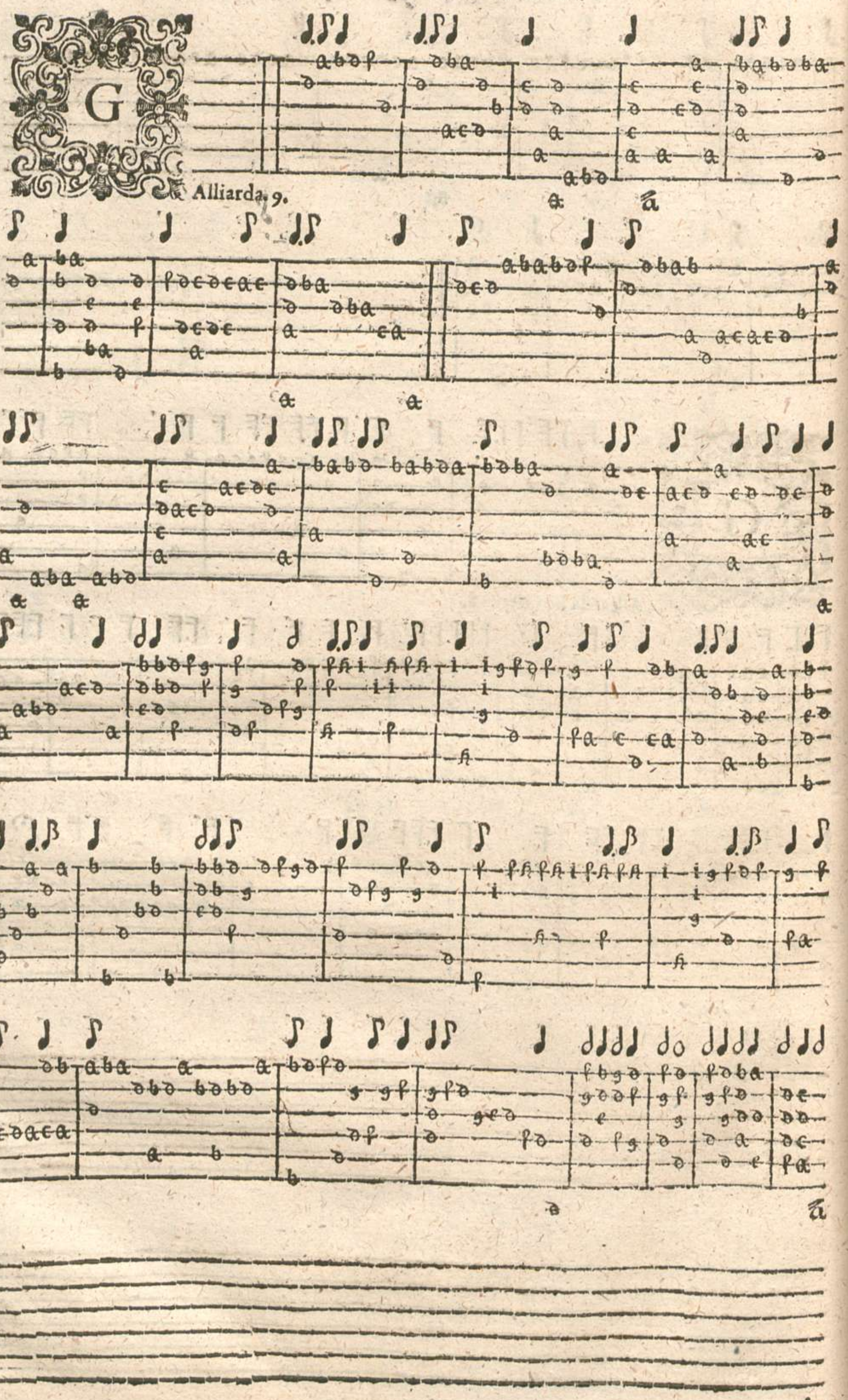
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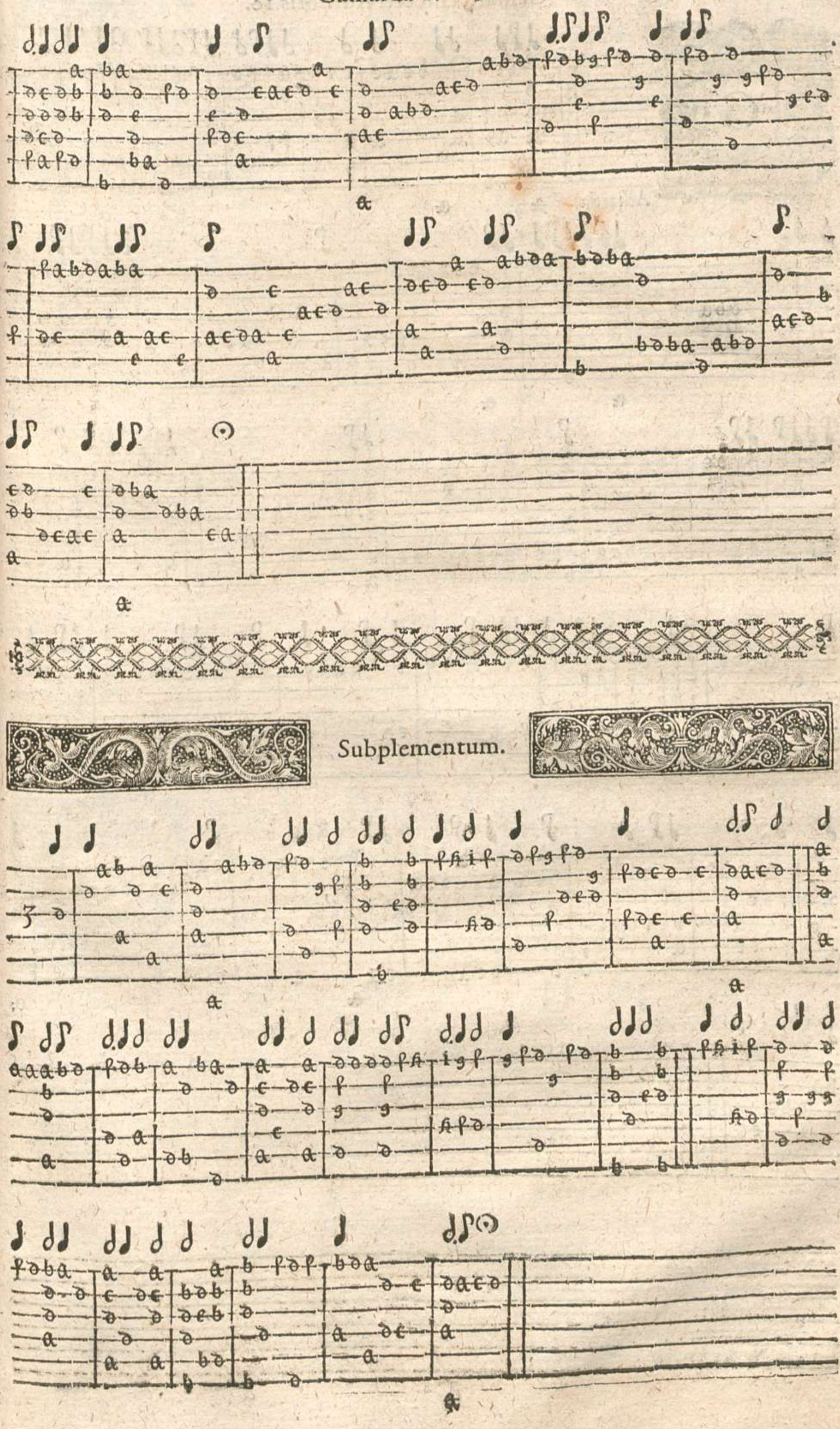

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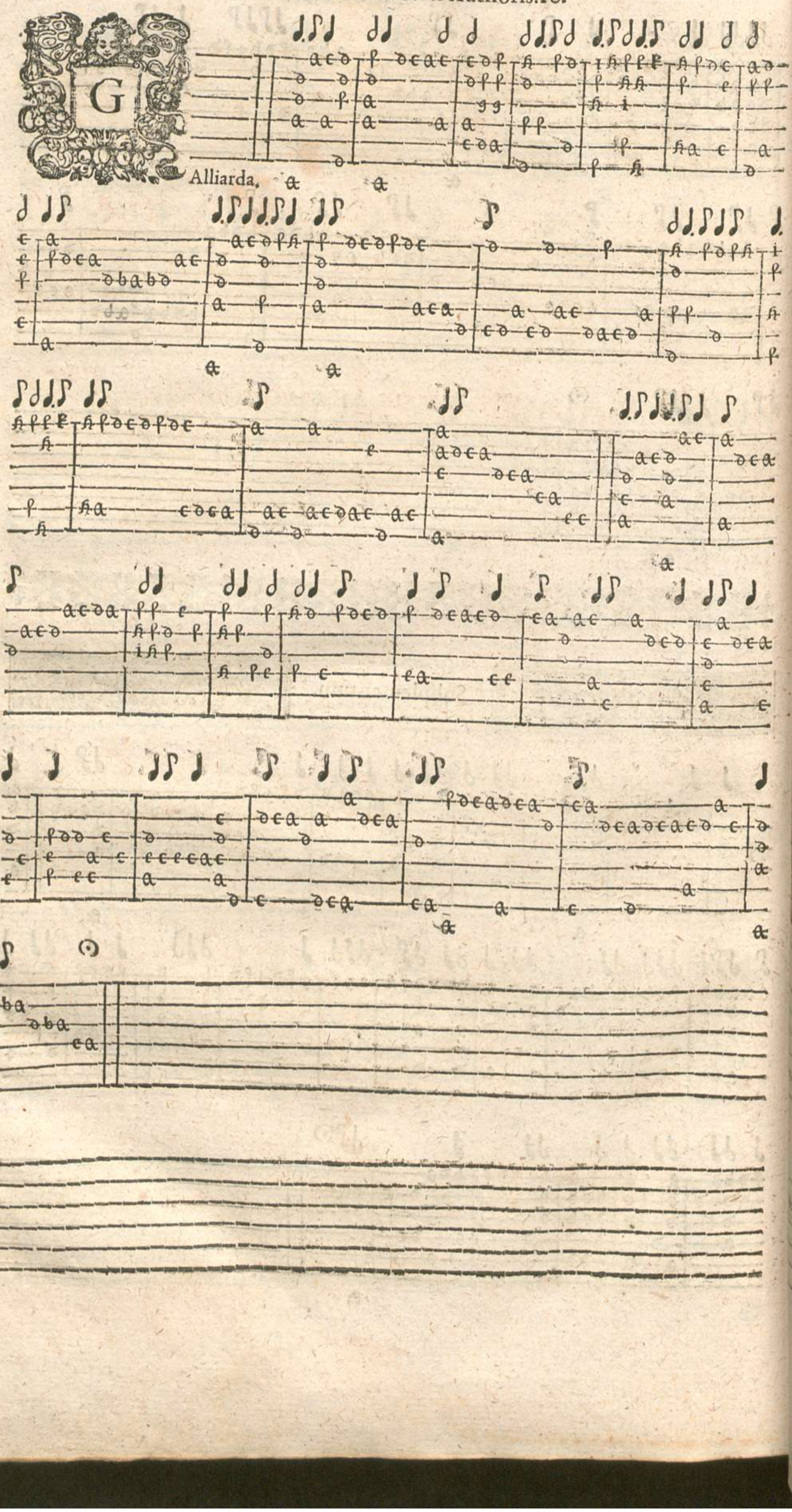
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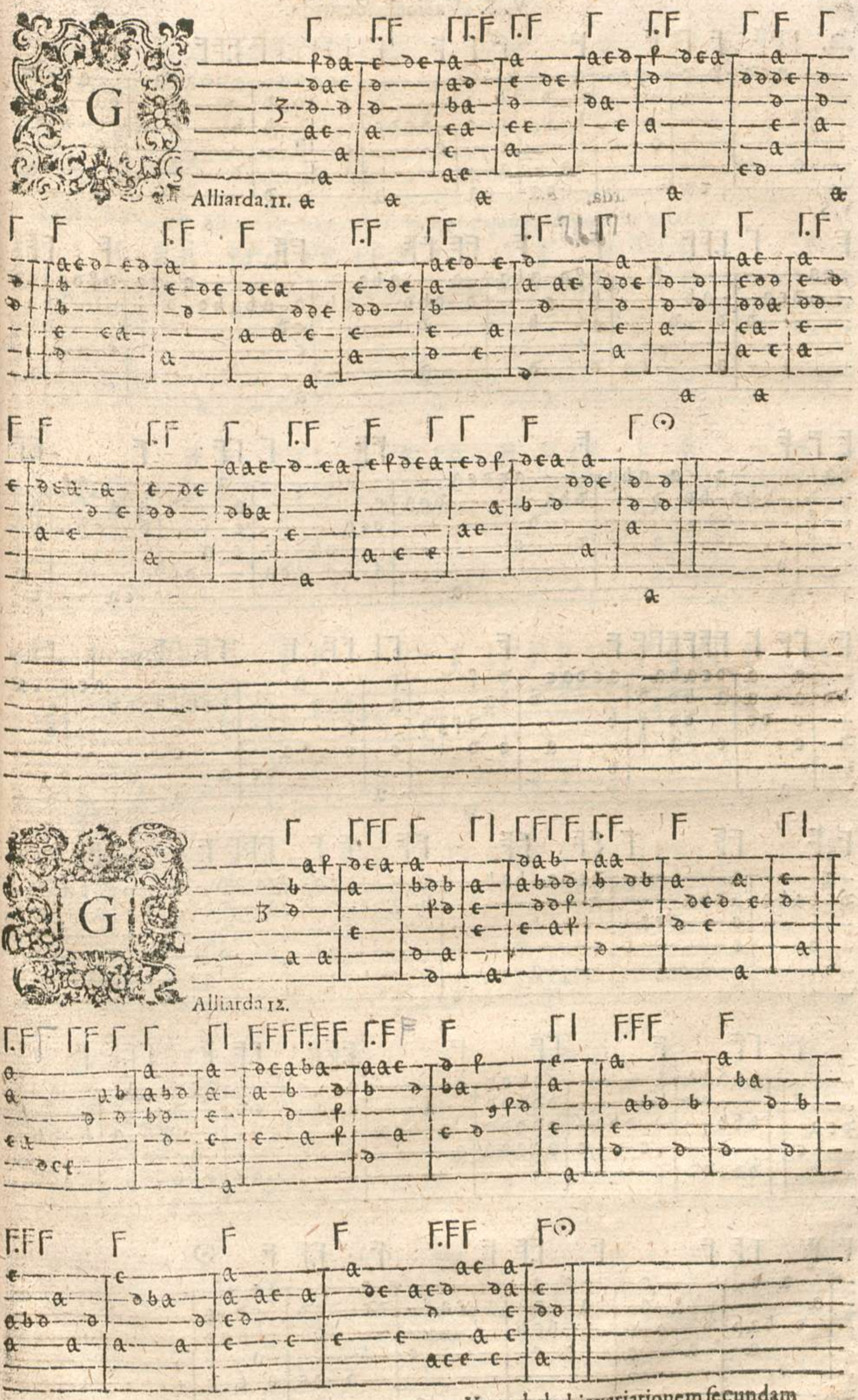
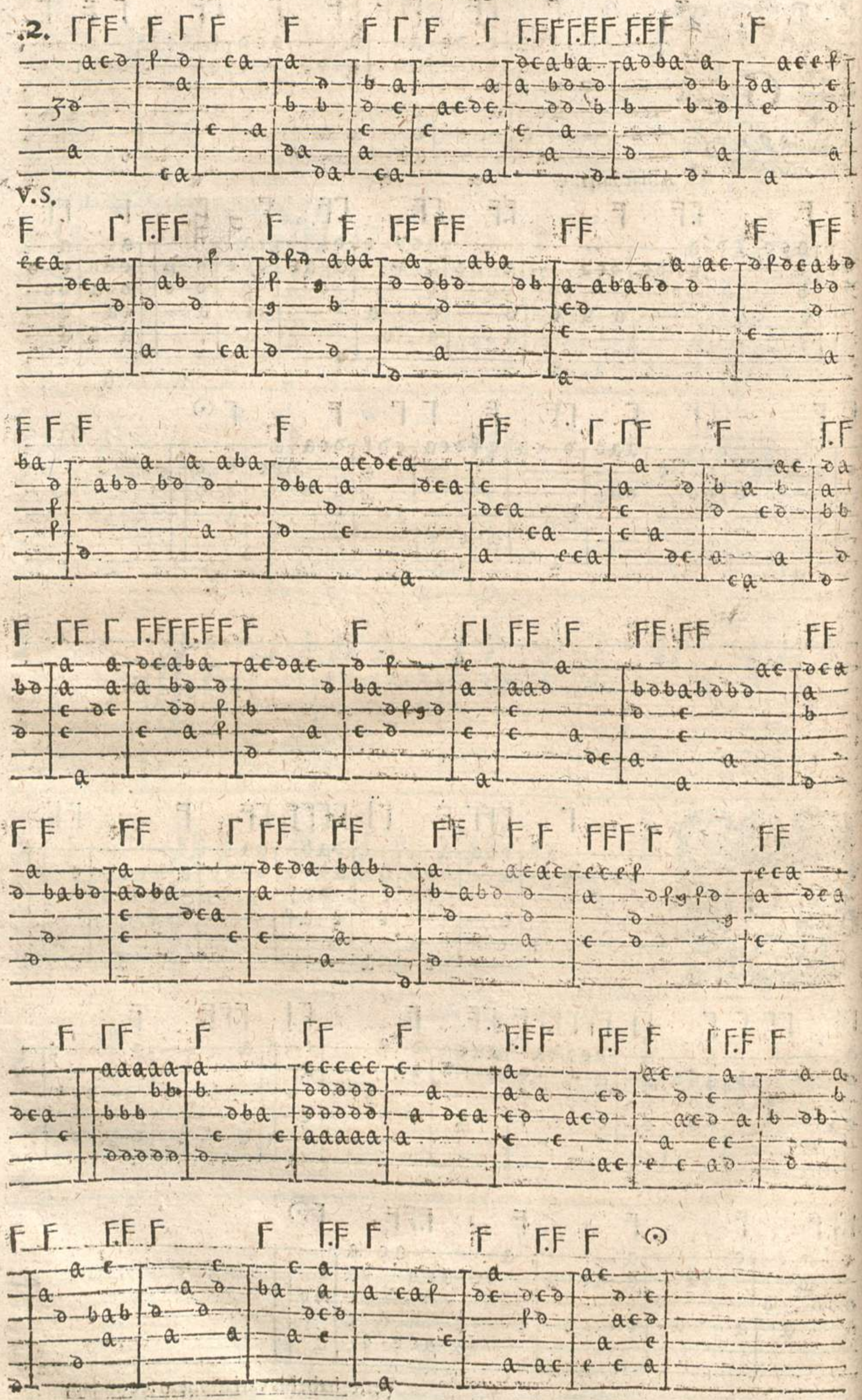


Verte, habebis variationem secundam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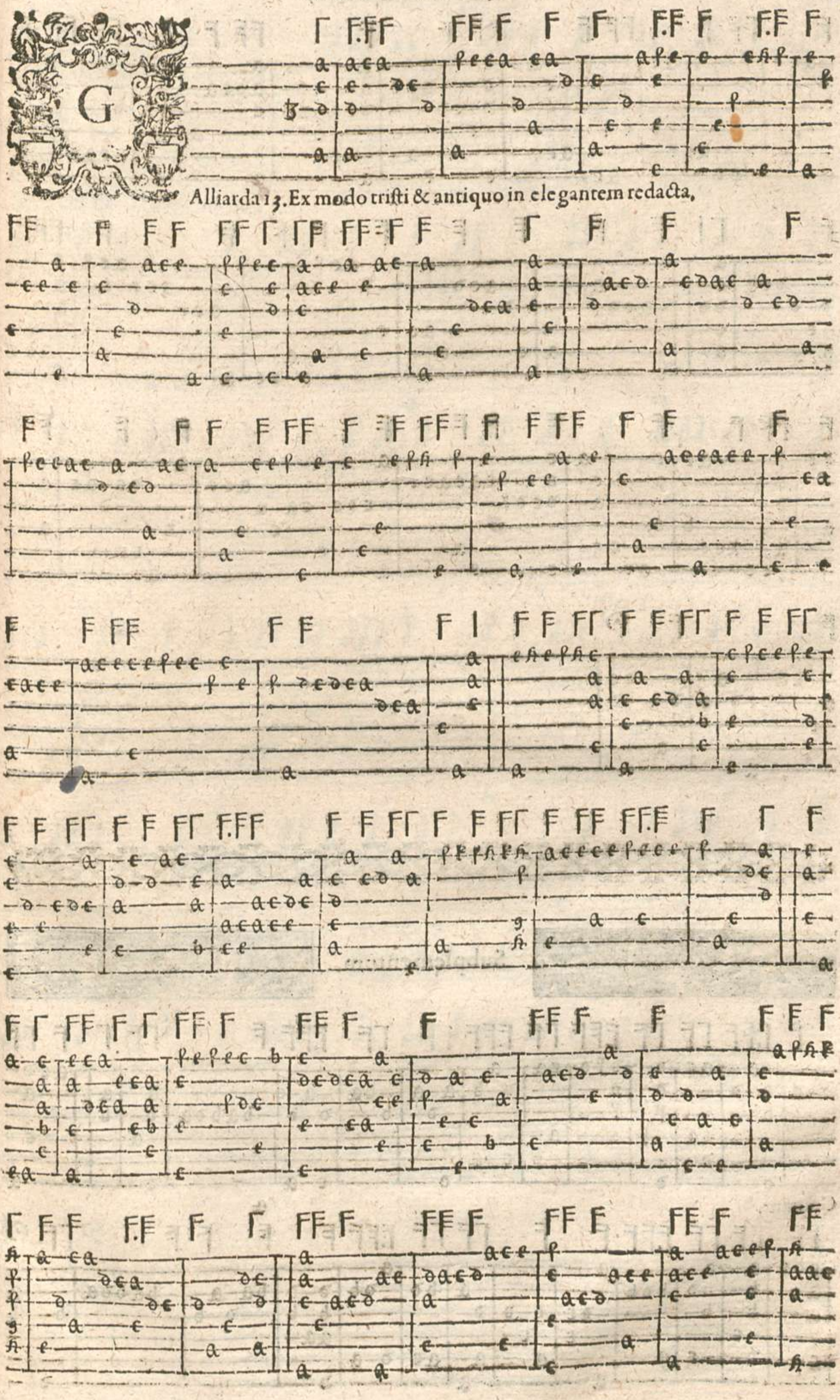

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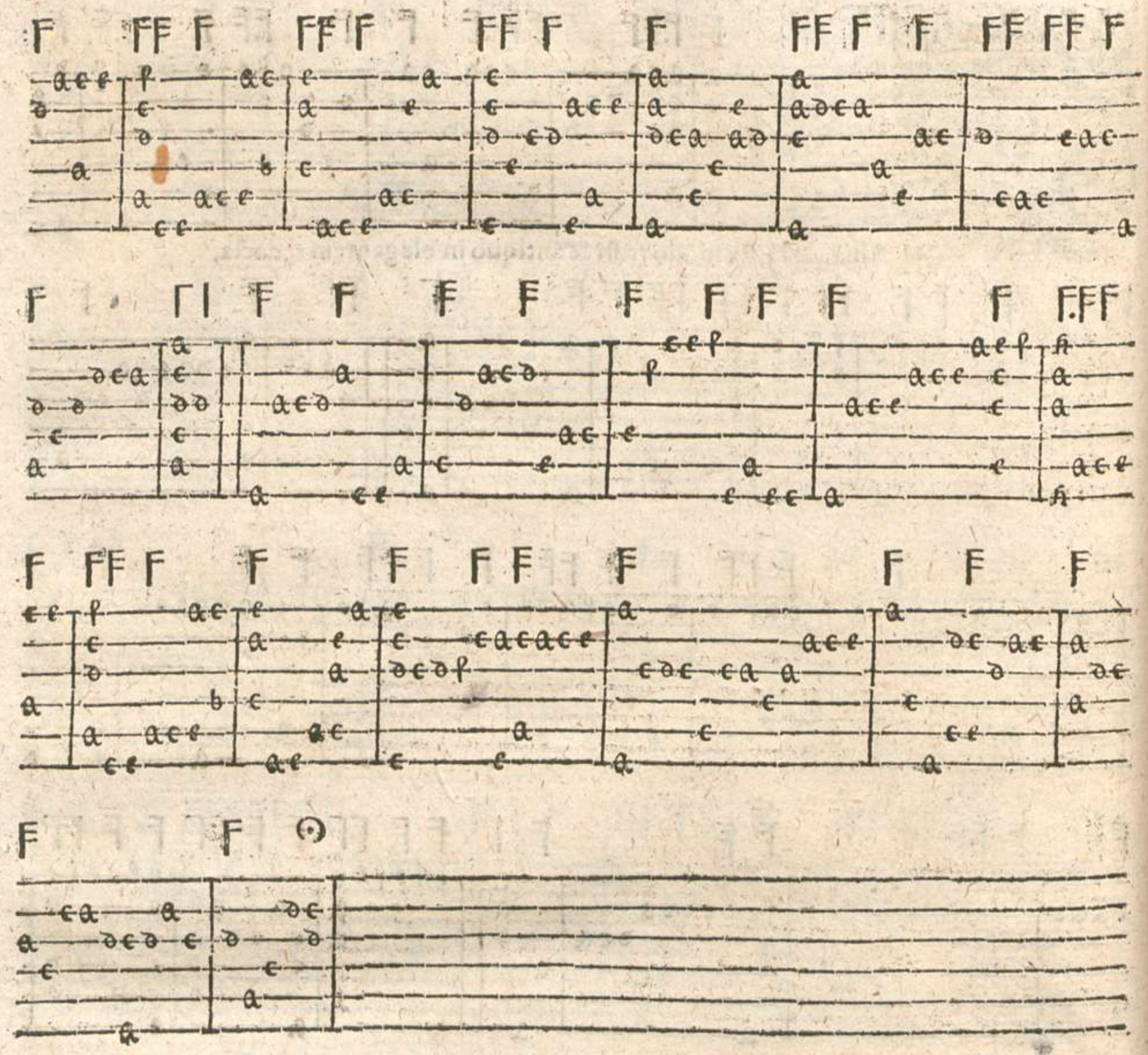

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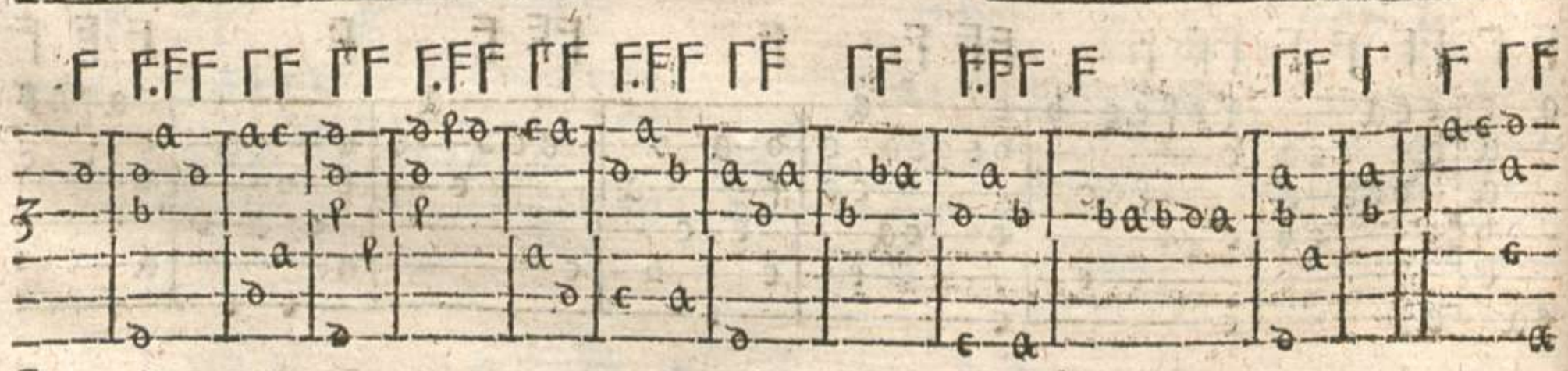

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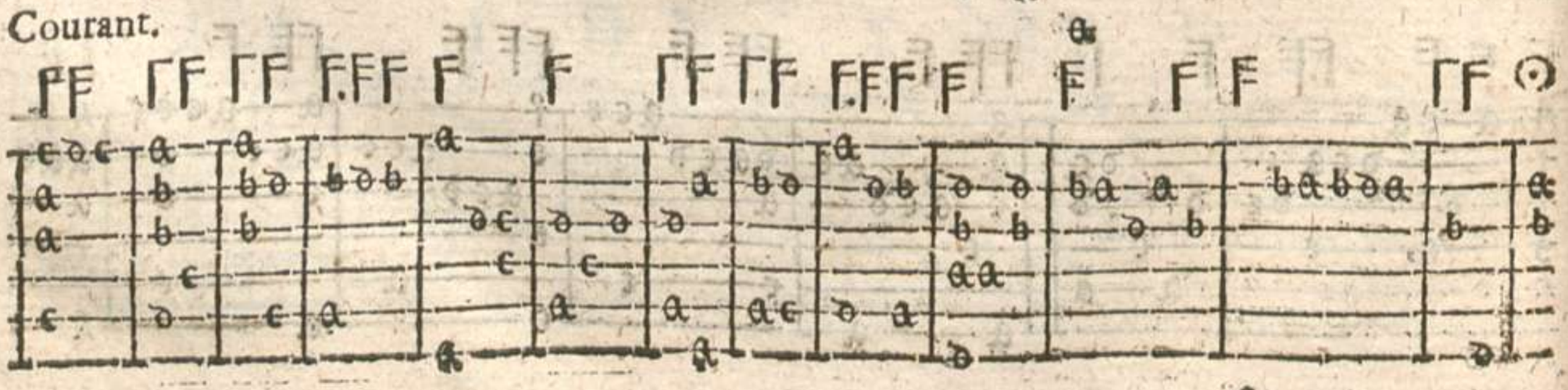

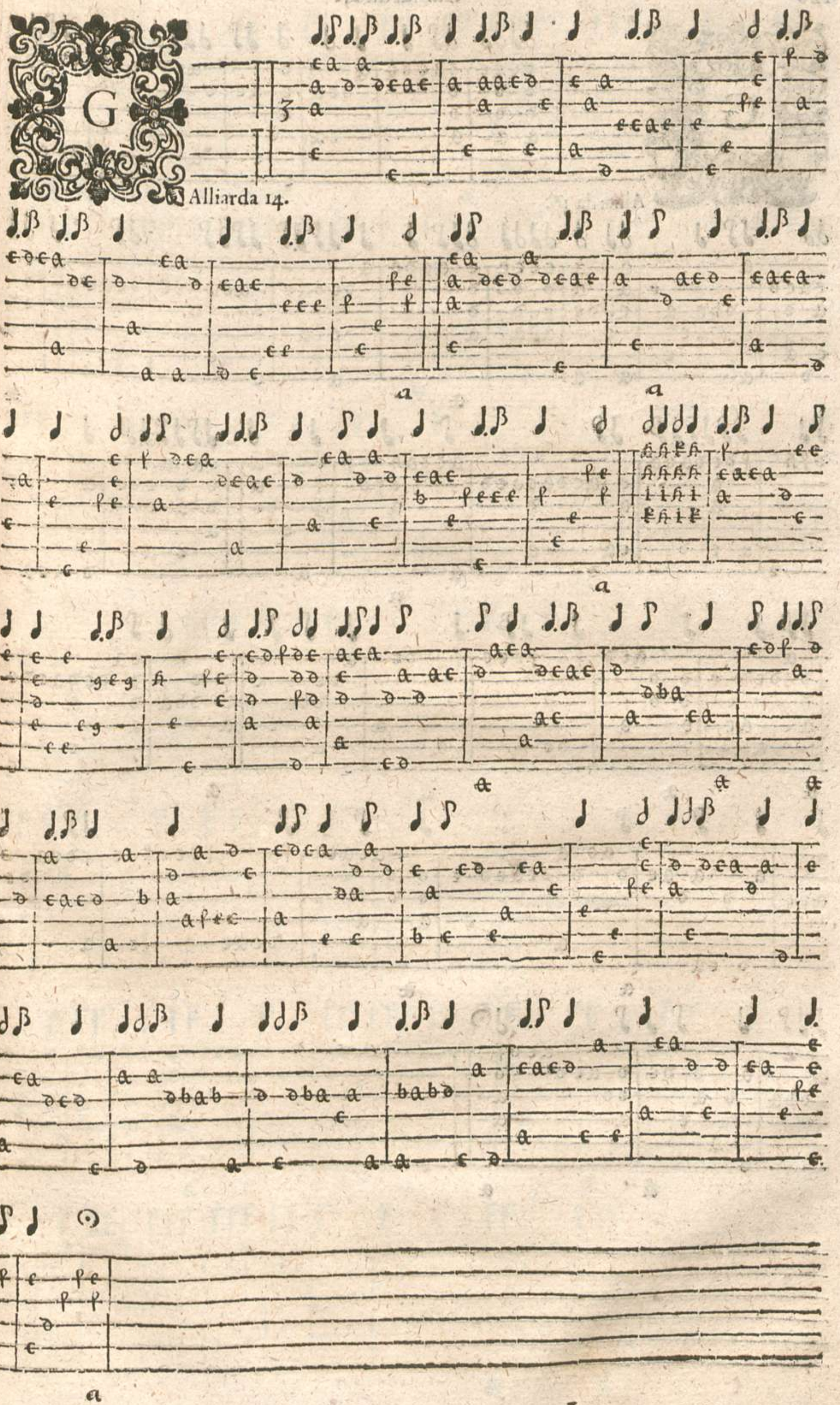
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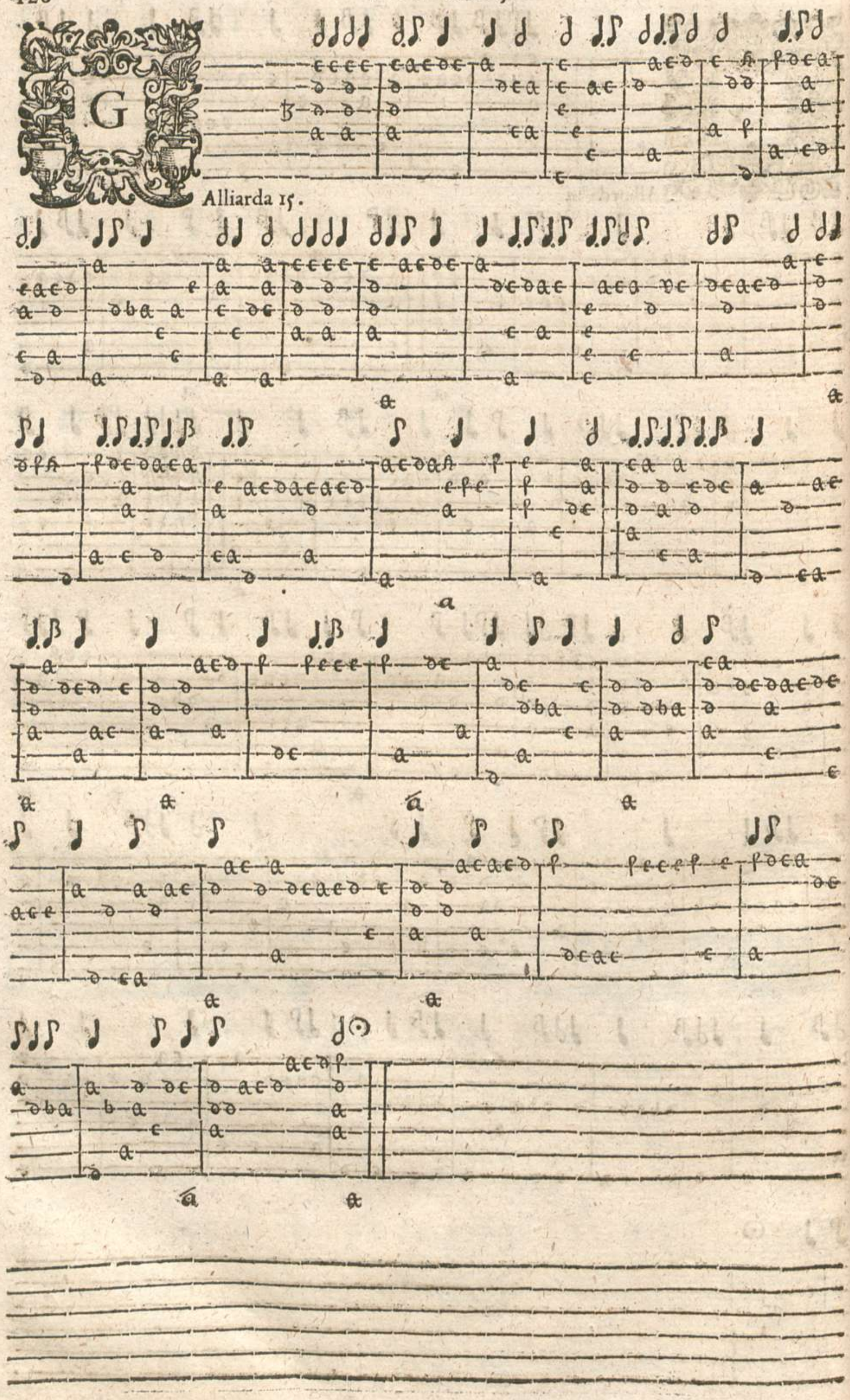
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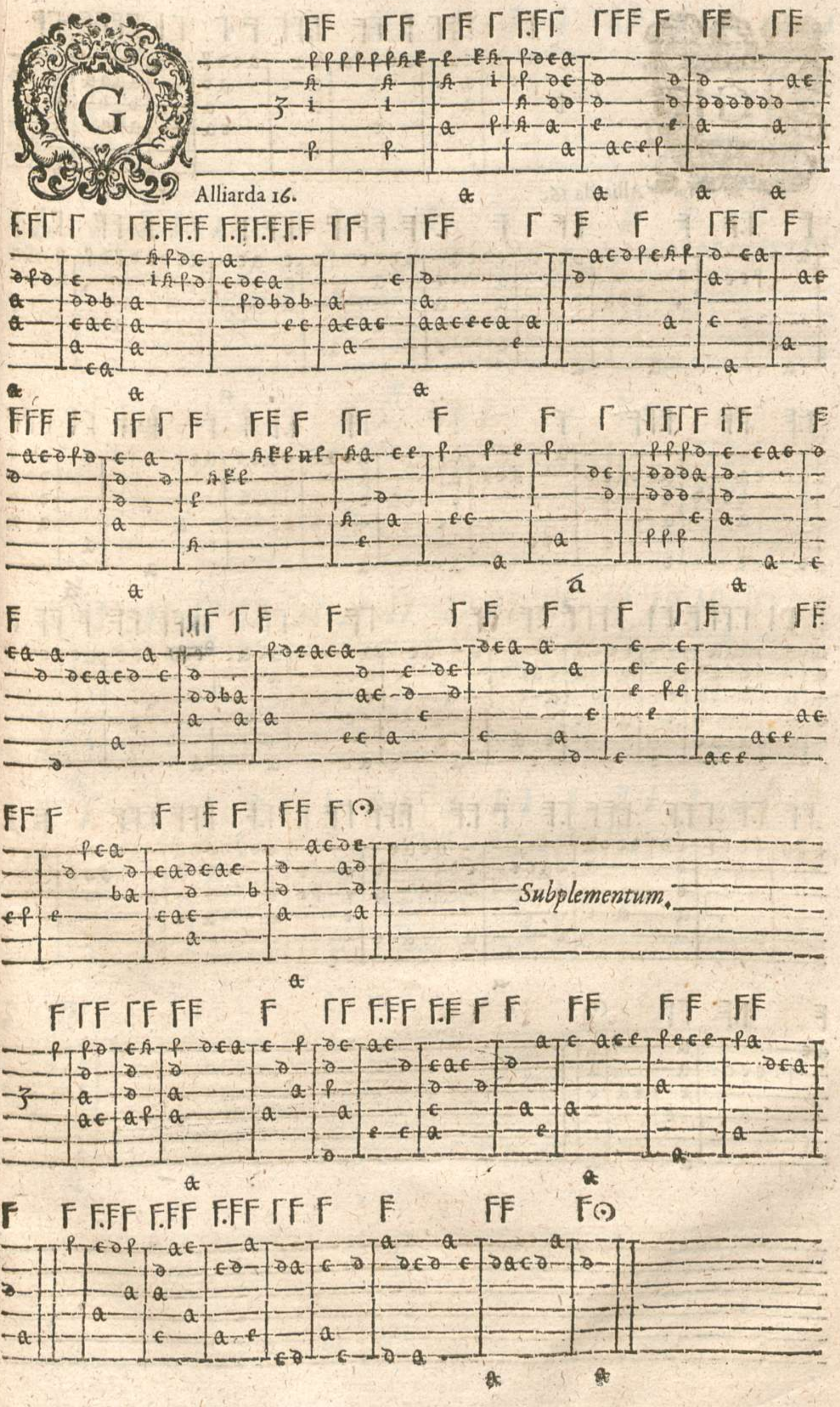
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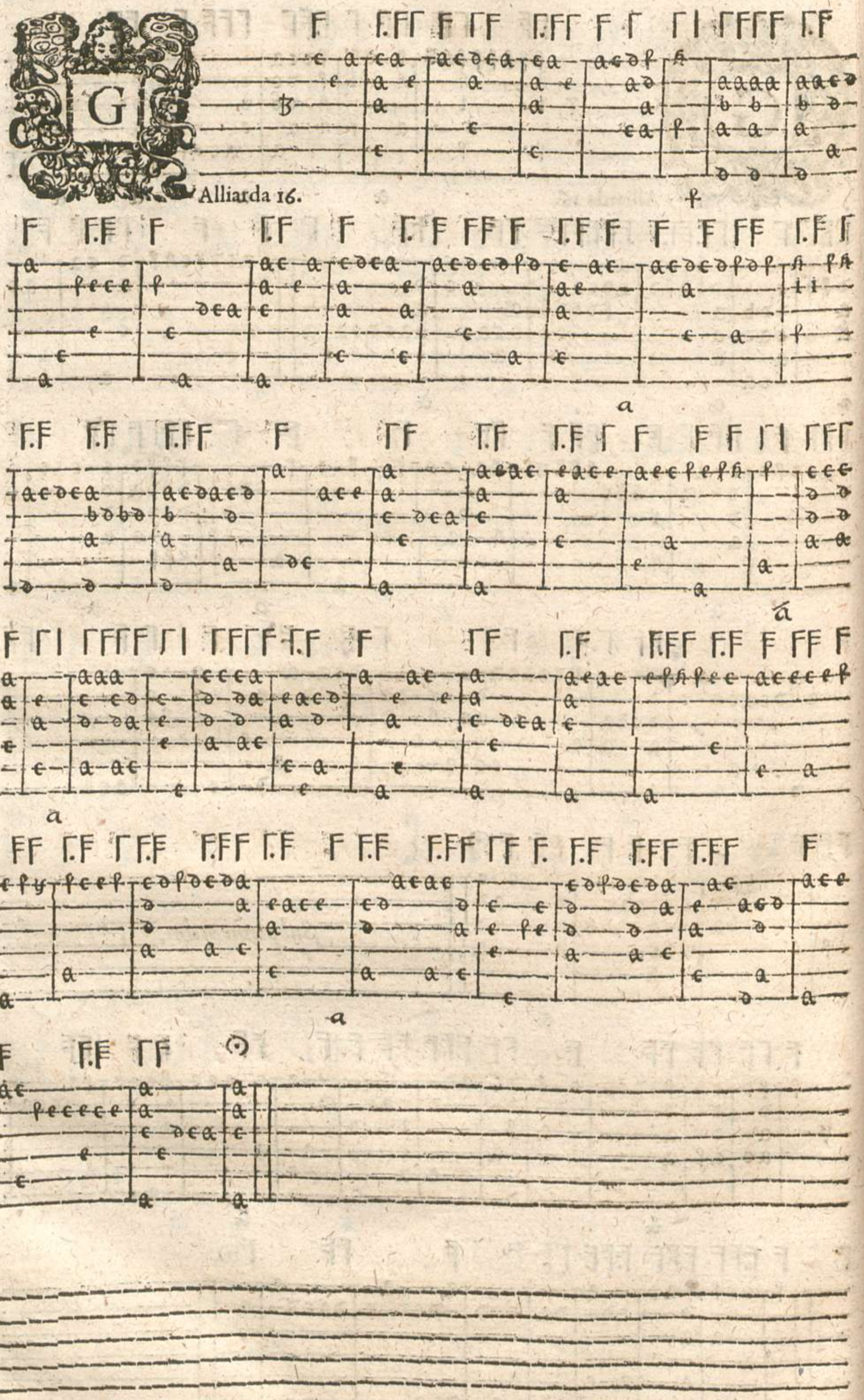
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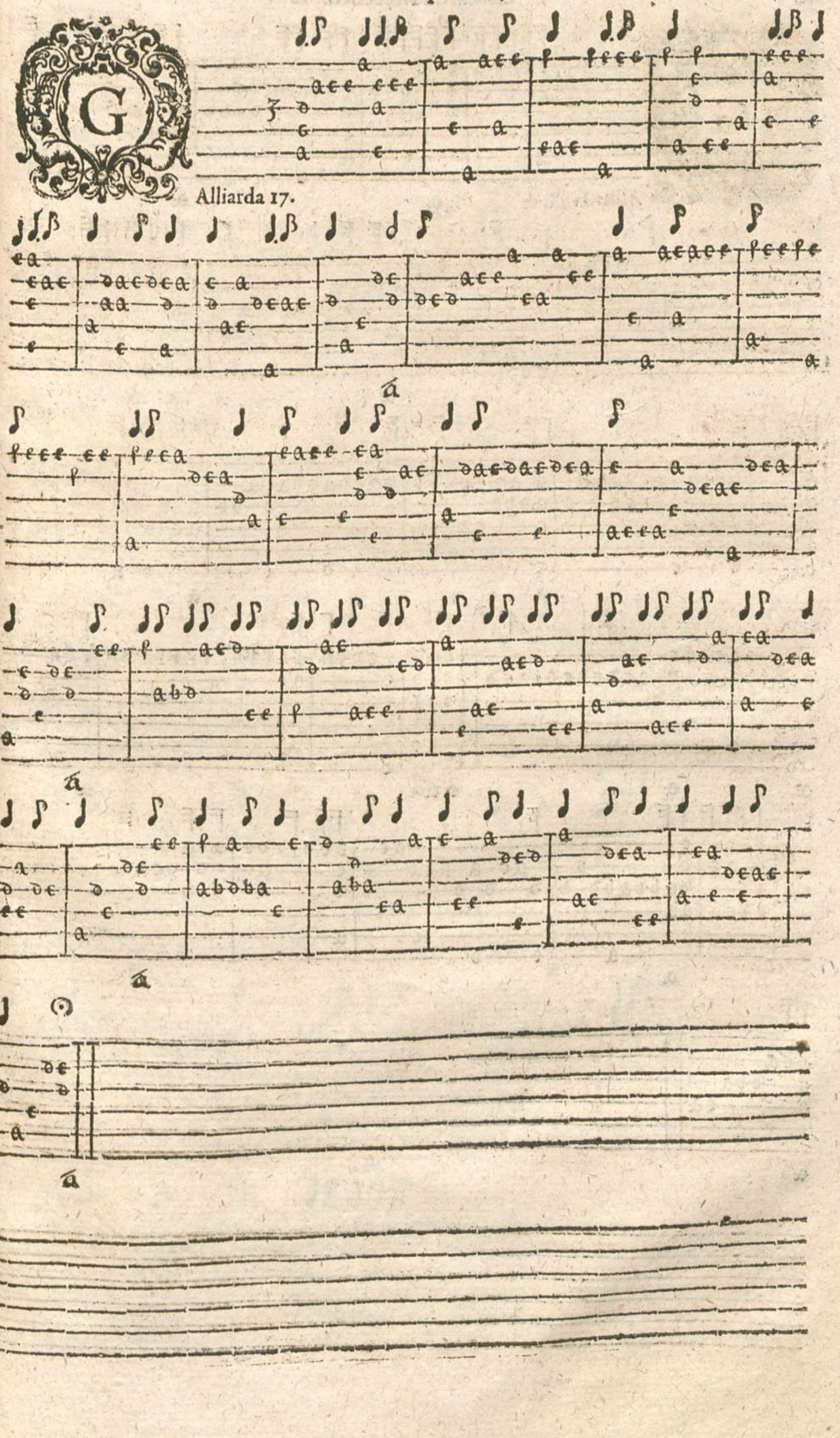
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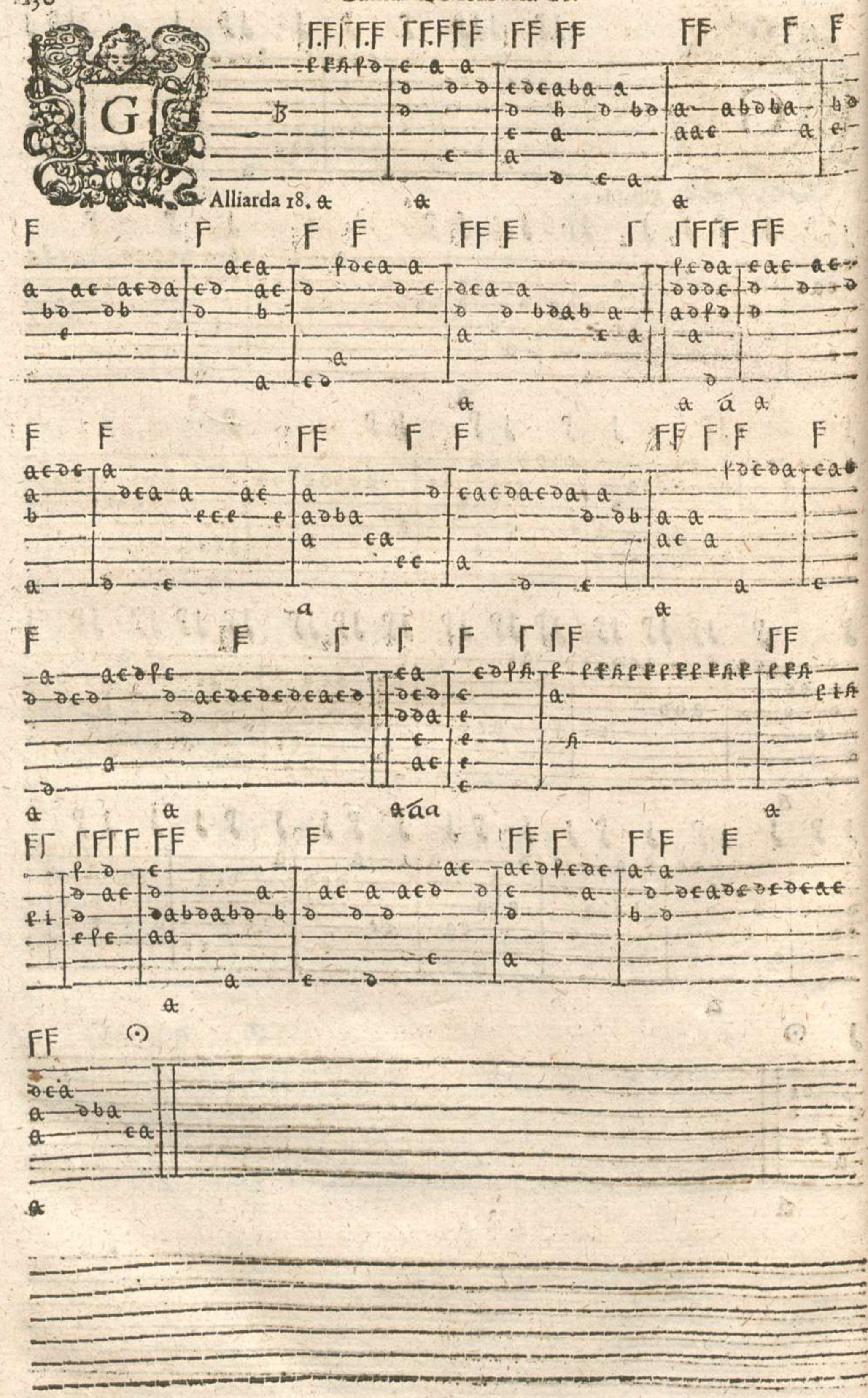
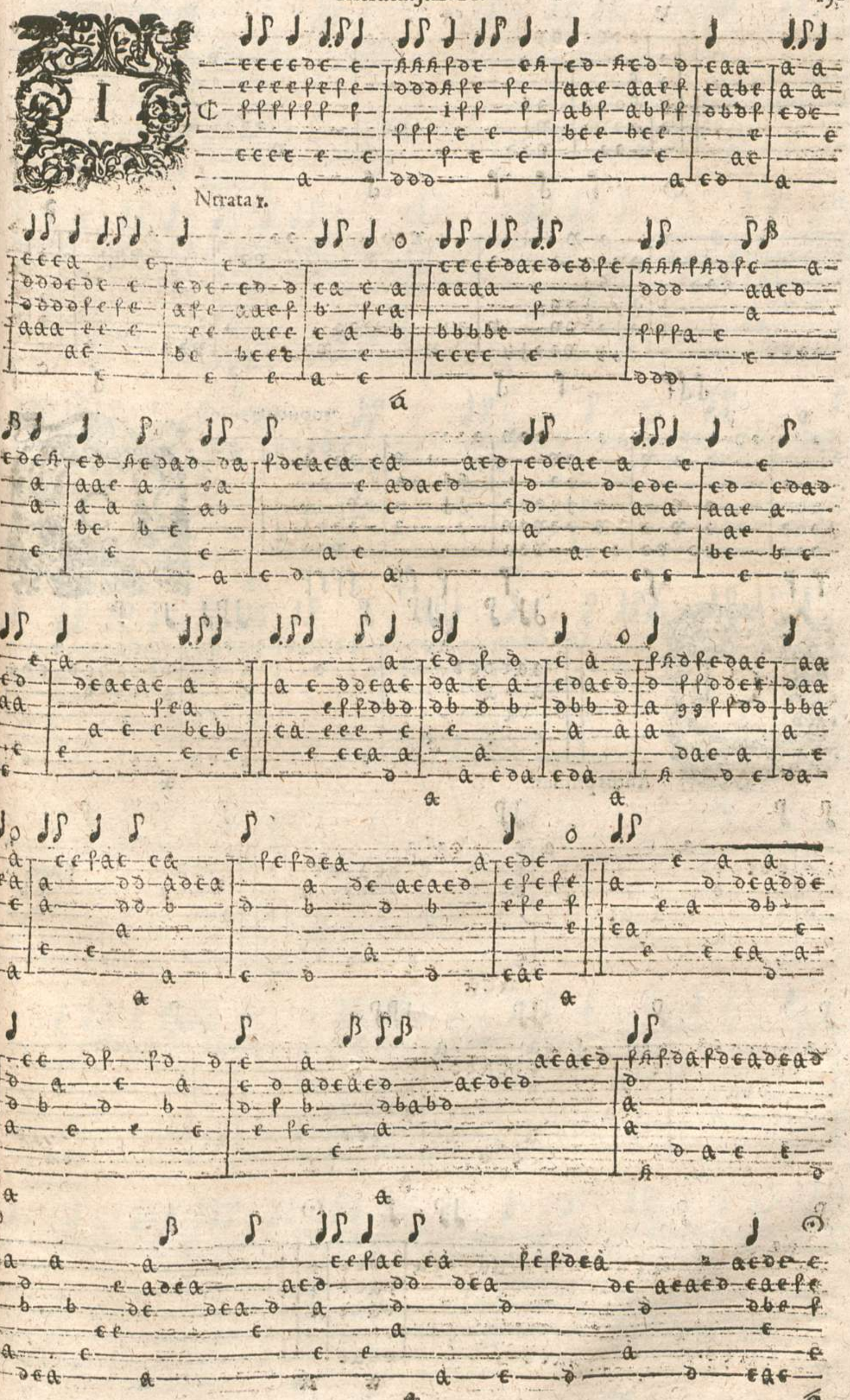
Galliardá Mercurii. 18.

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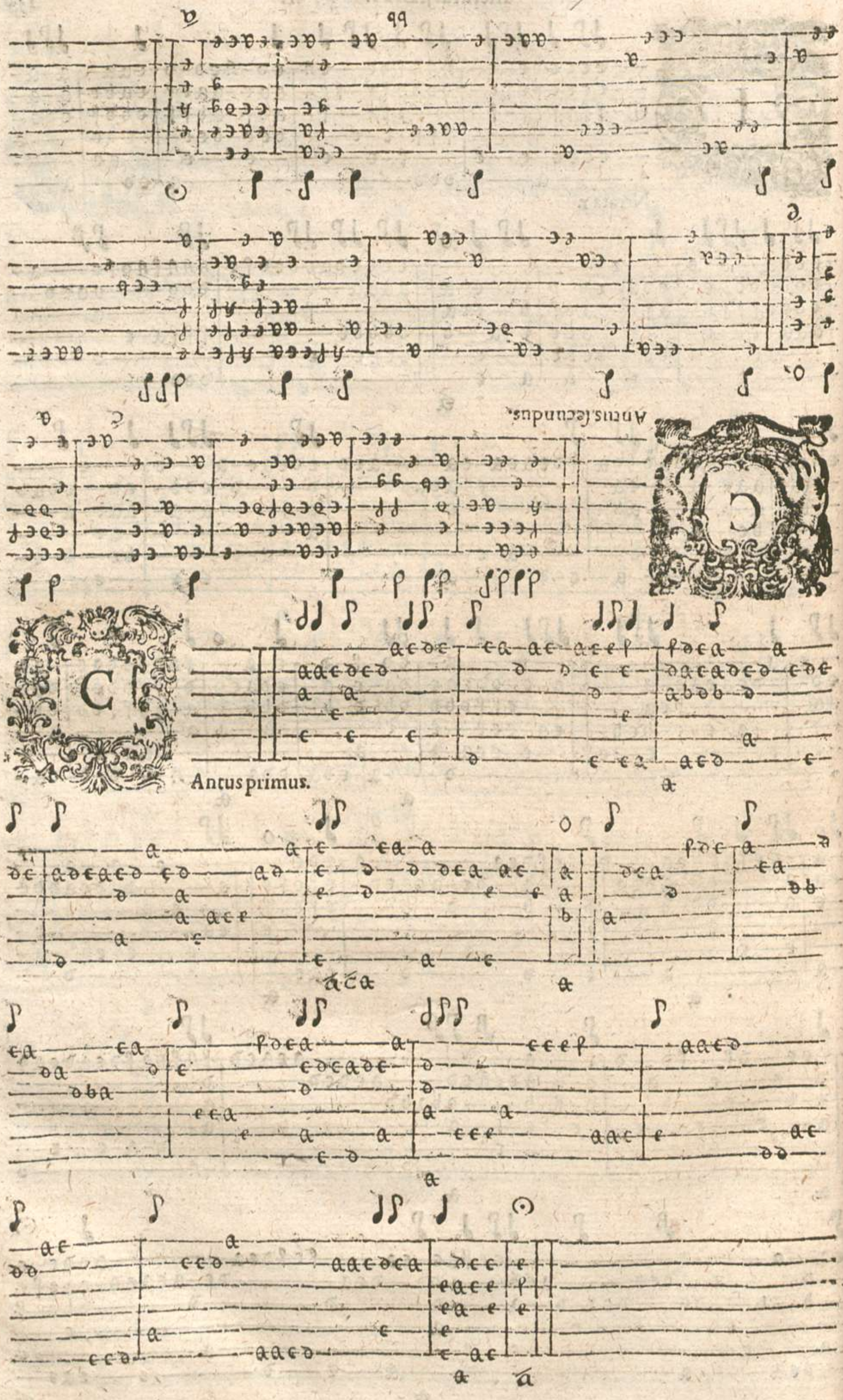
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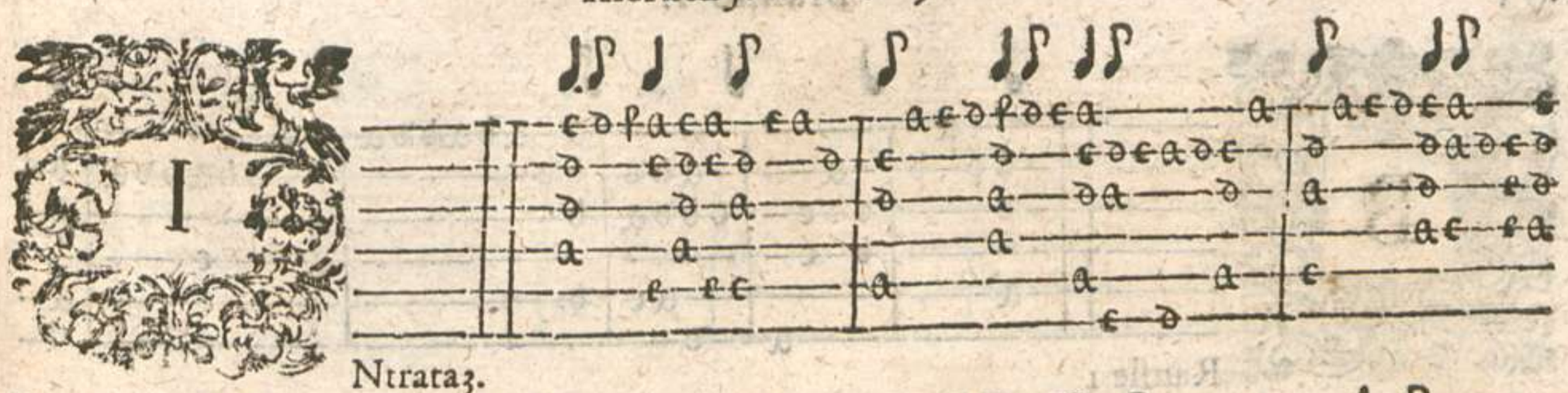

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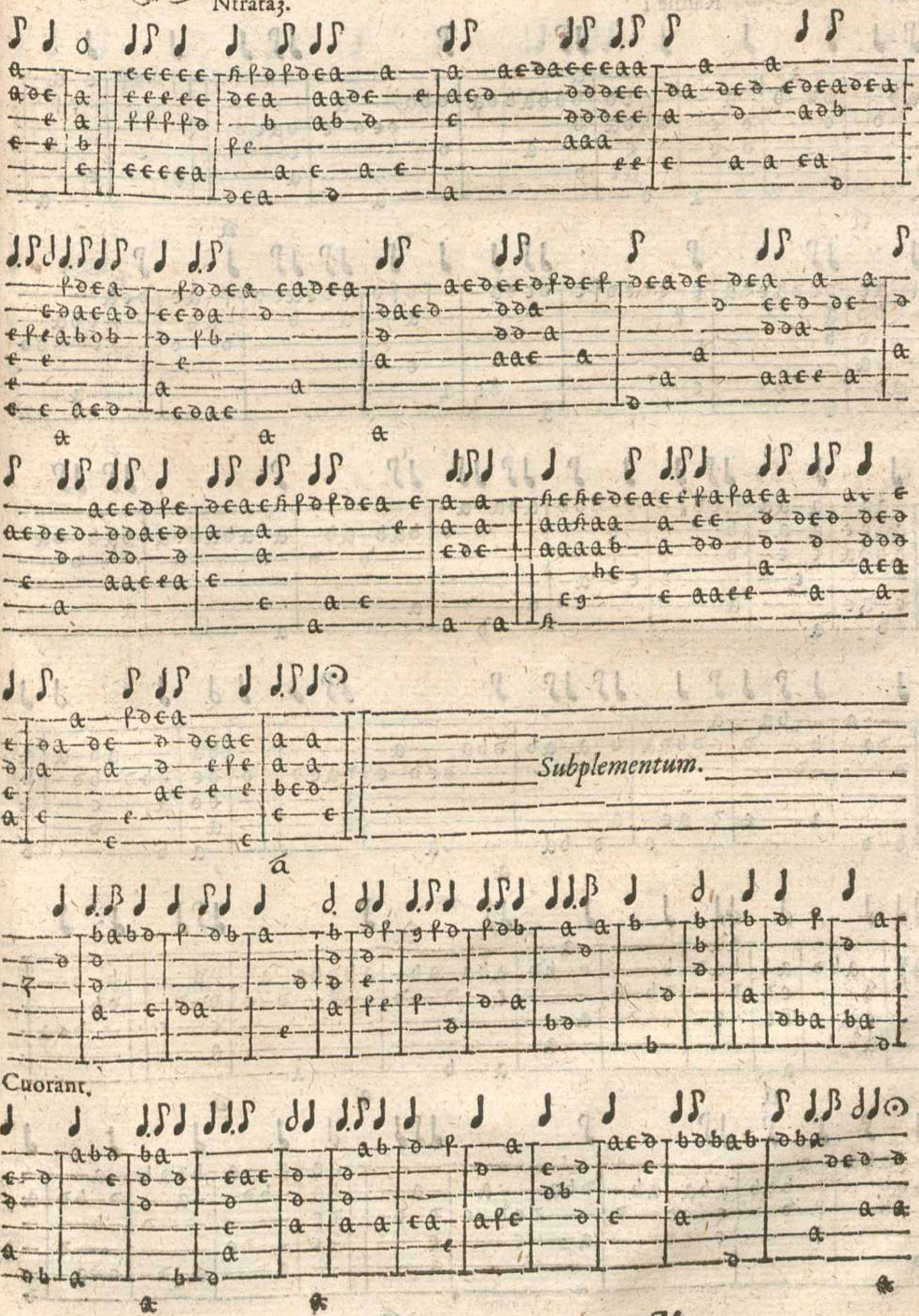

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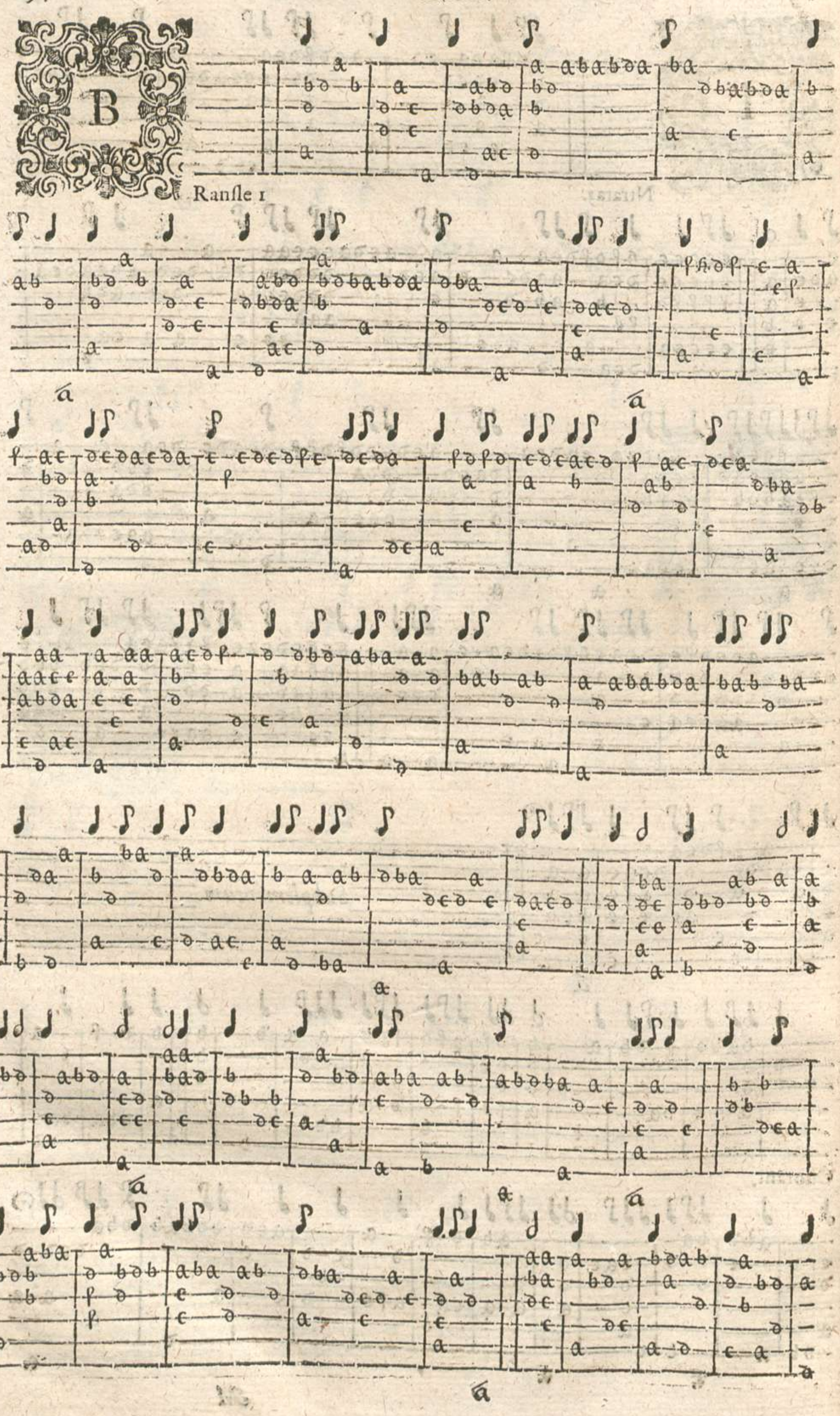
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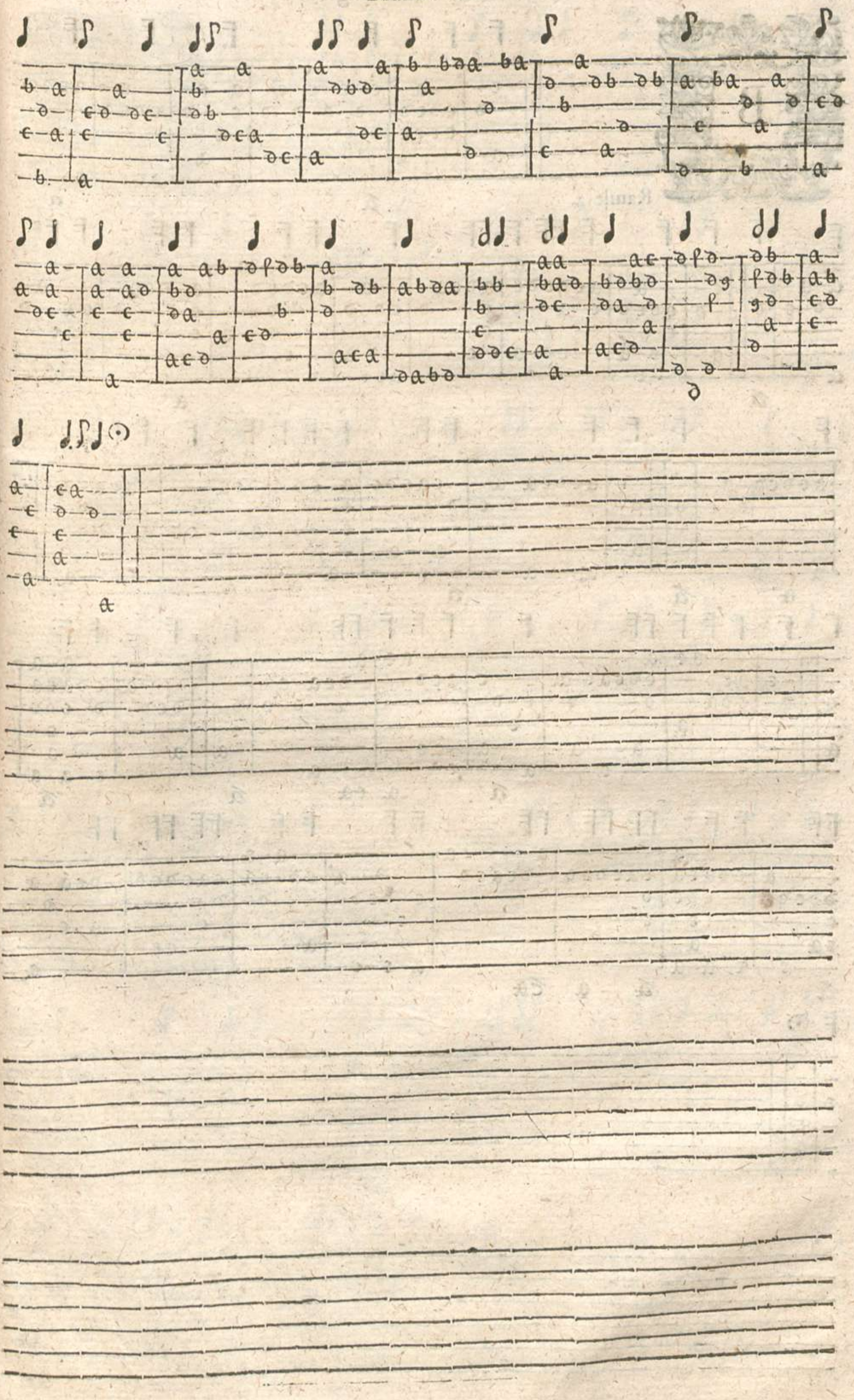

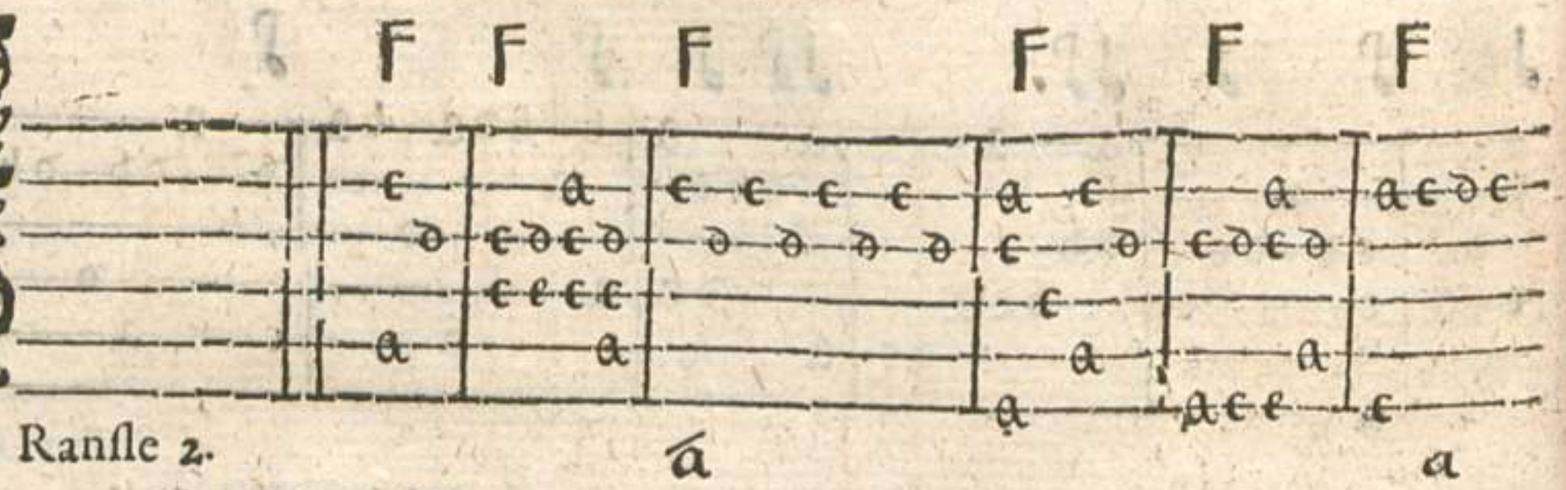

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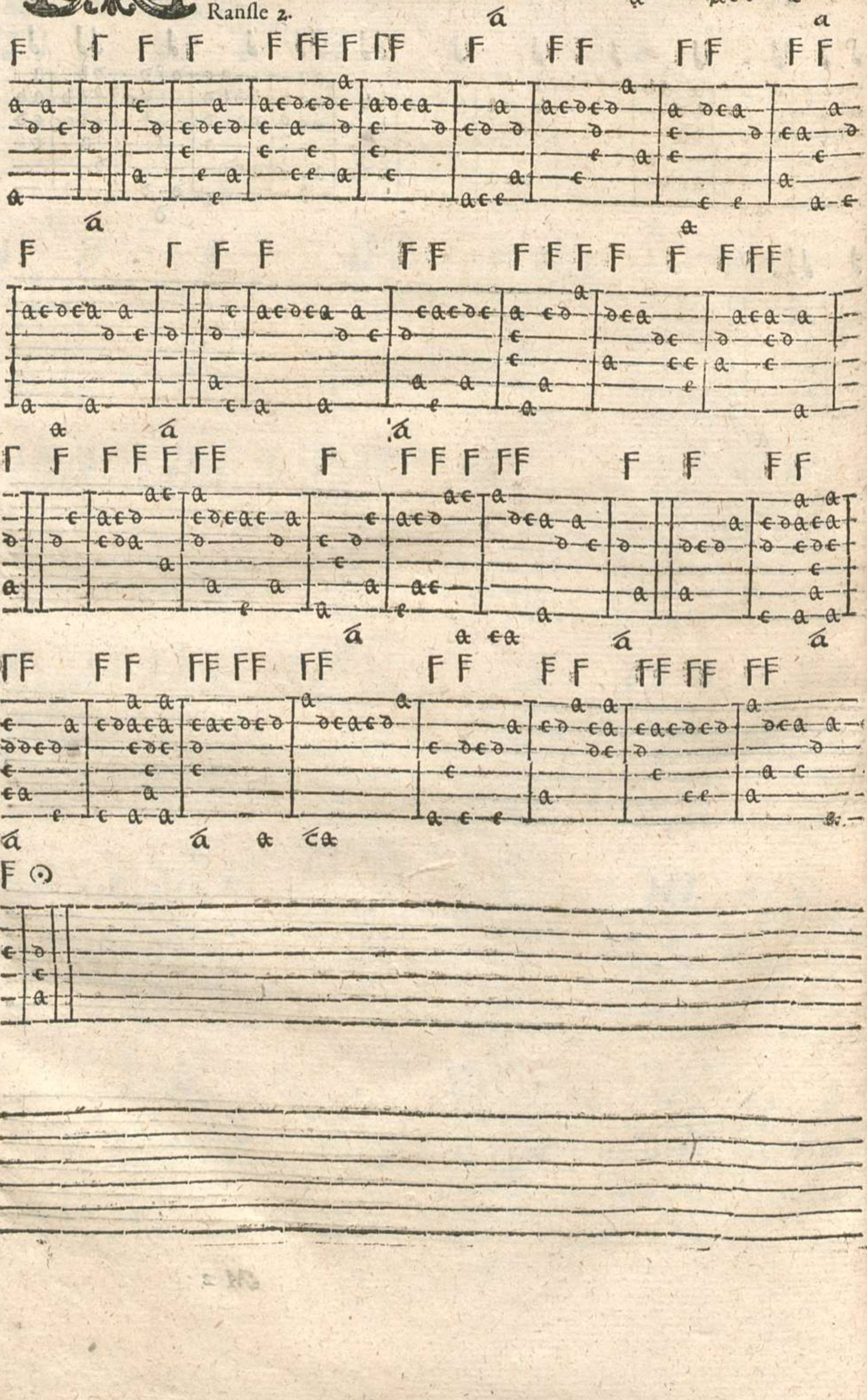

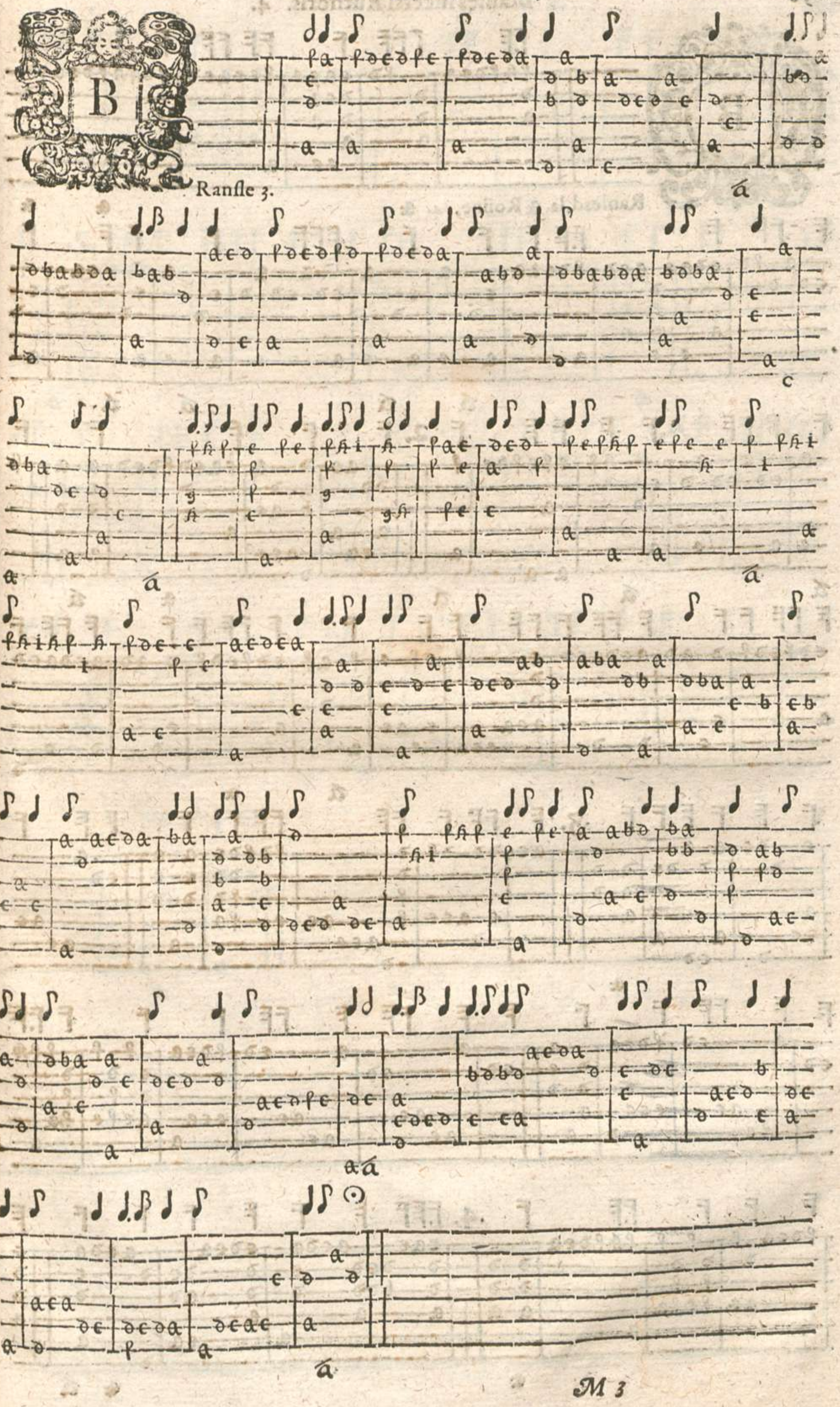
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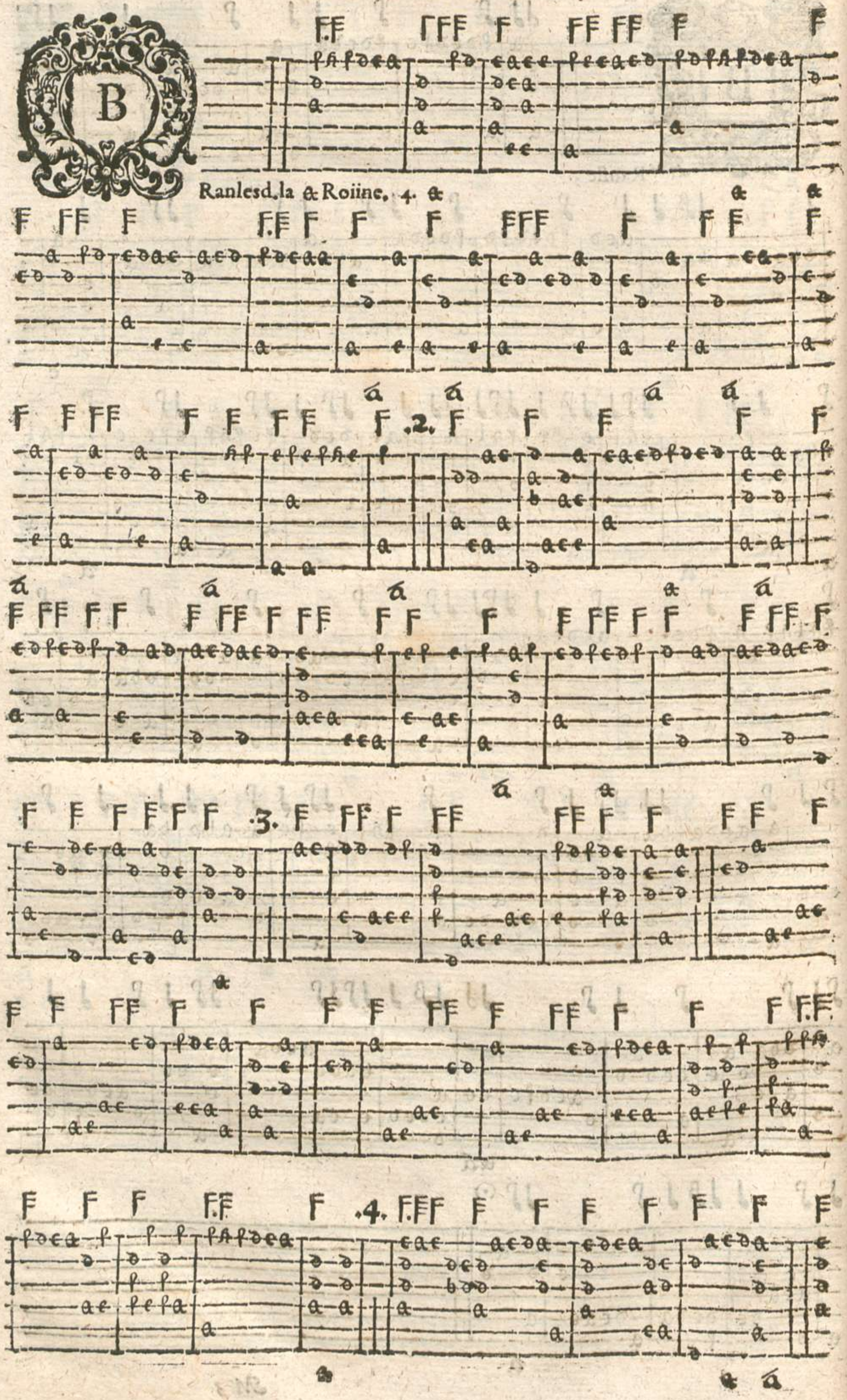
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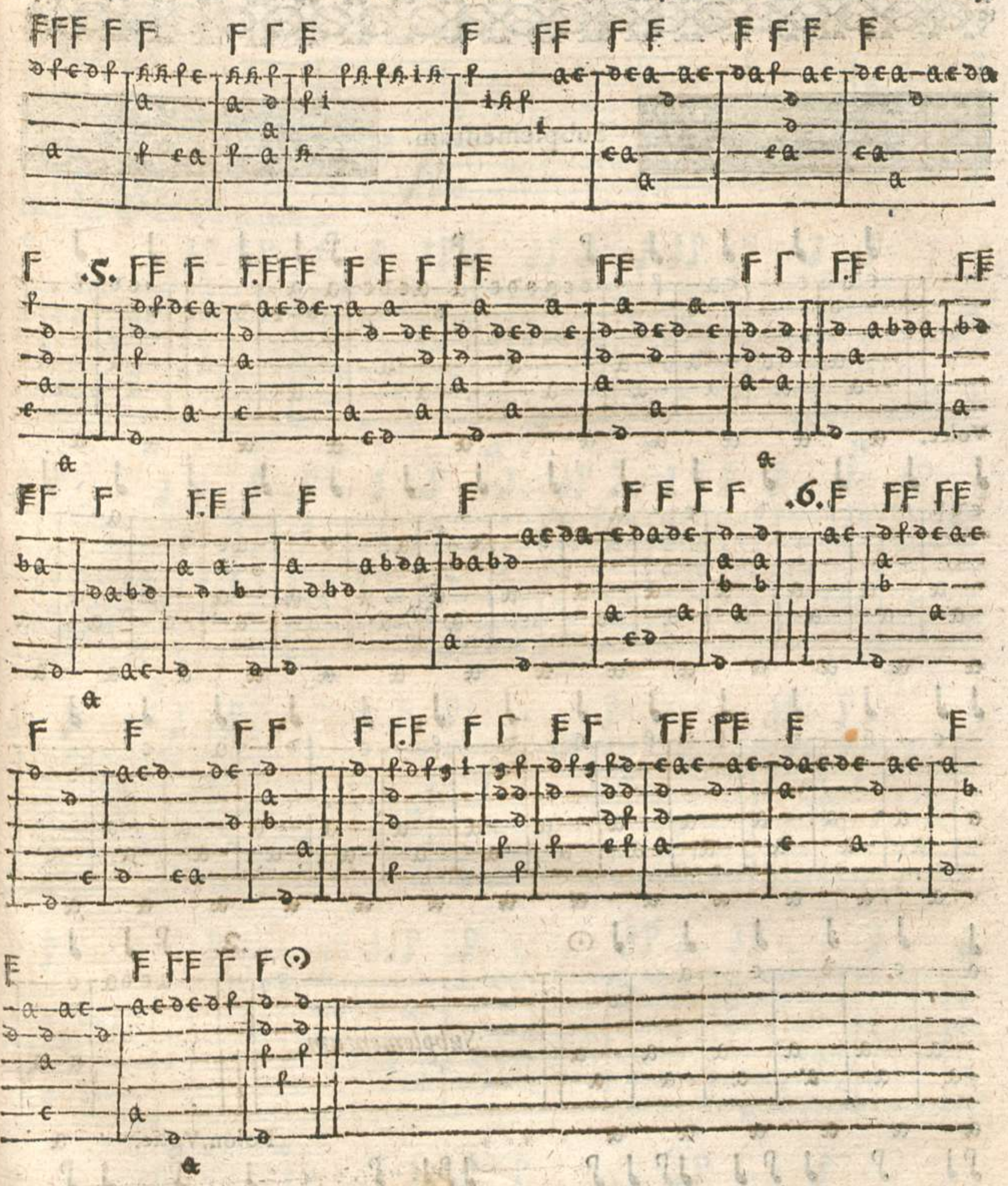
.2.
.3.
.4.

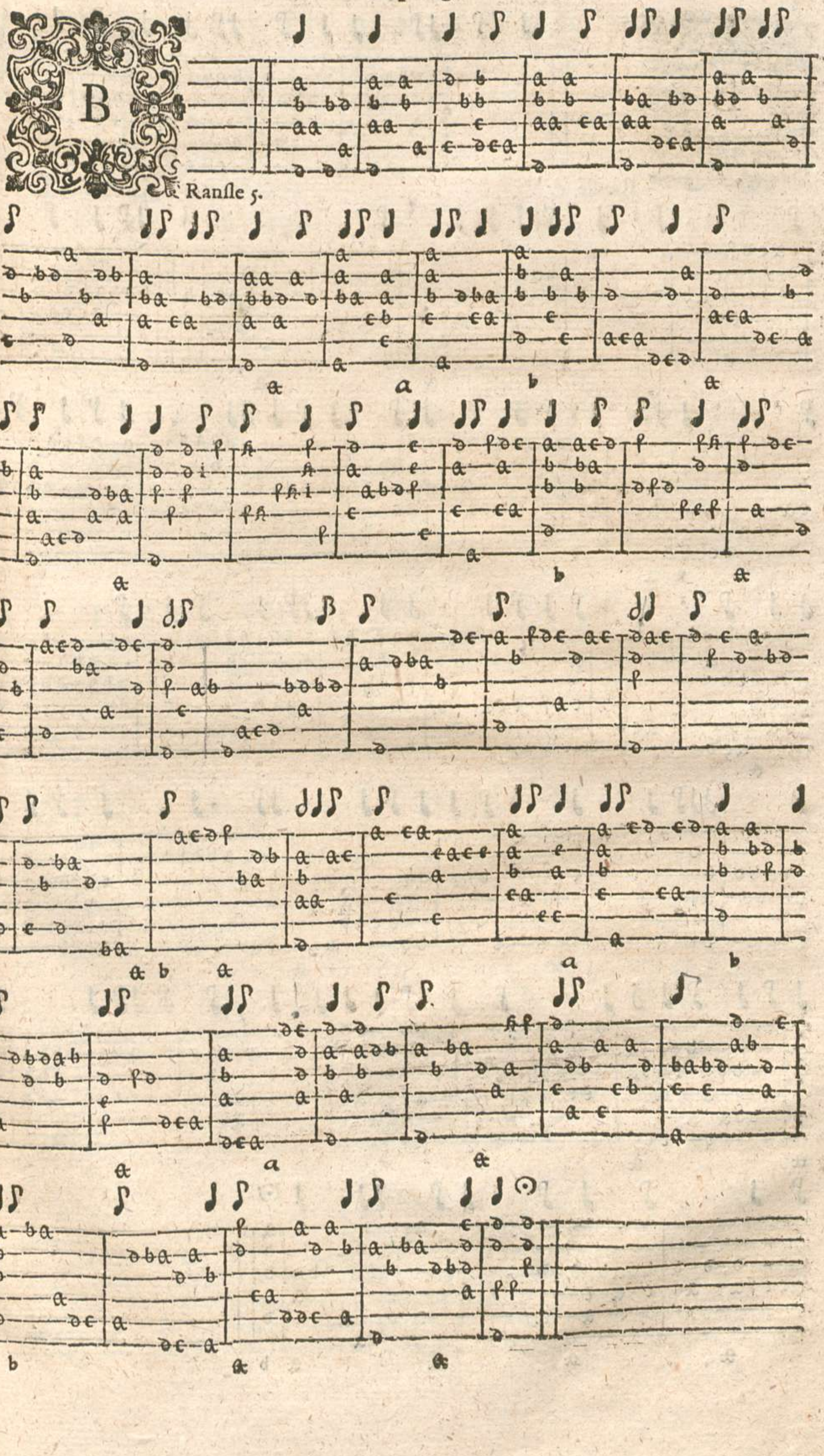


Subplementum.

Volte.

Subplementum.

Polon, Volte.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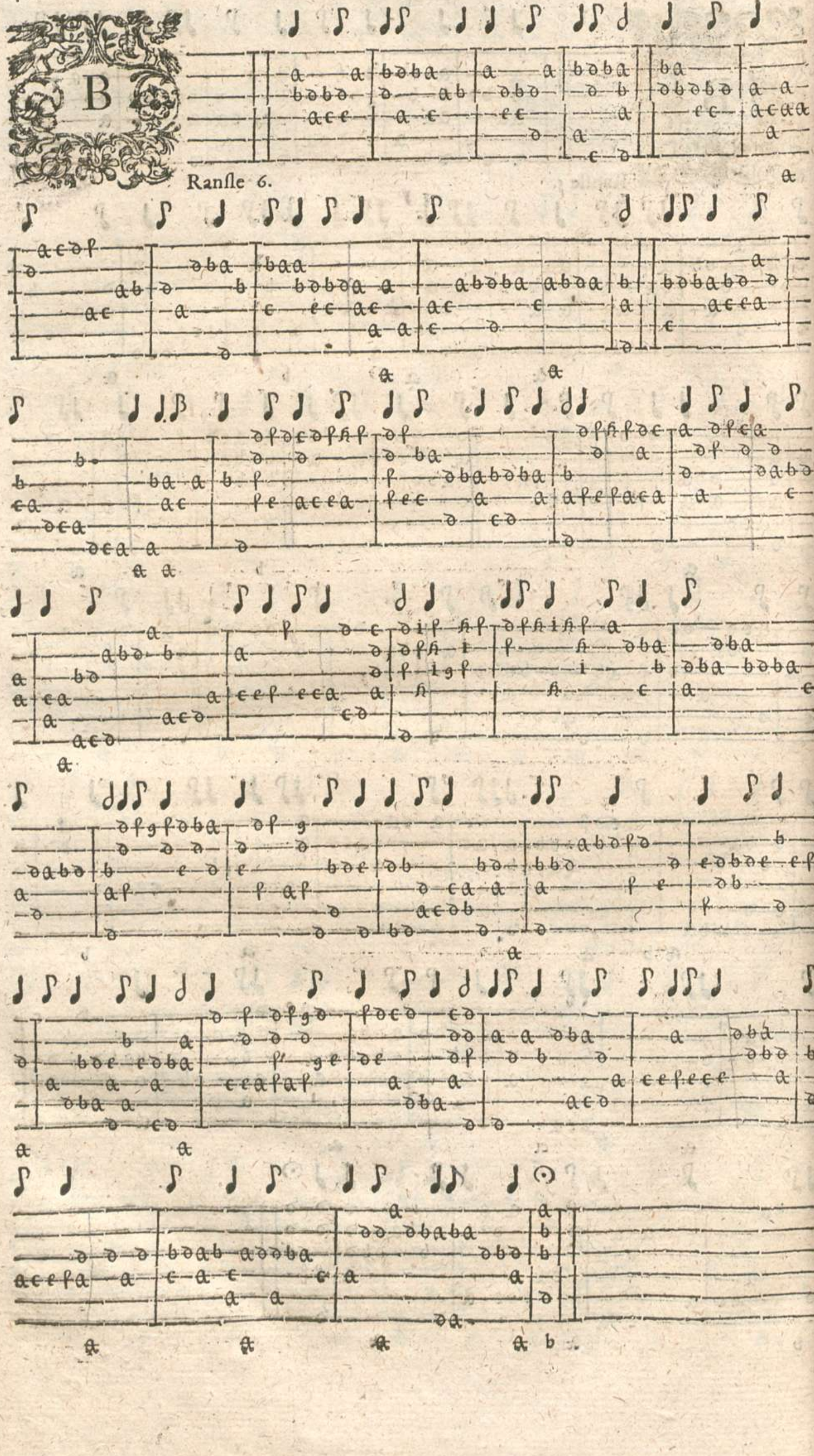
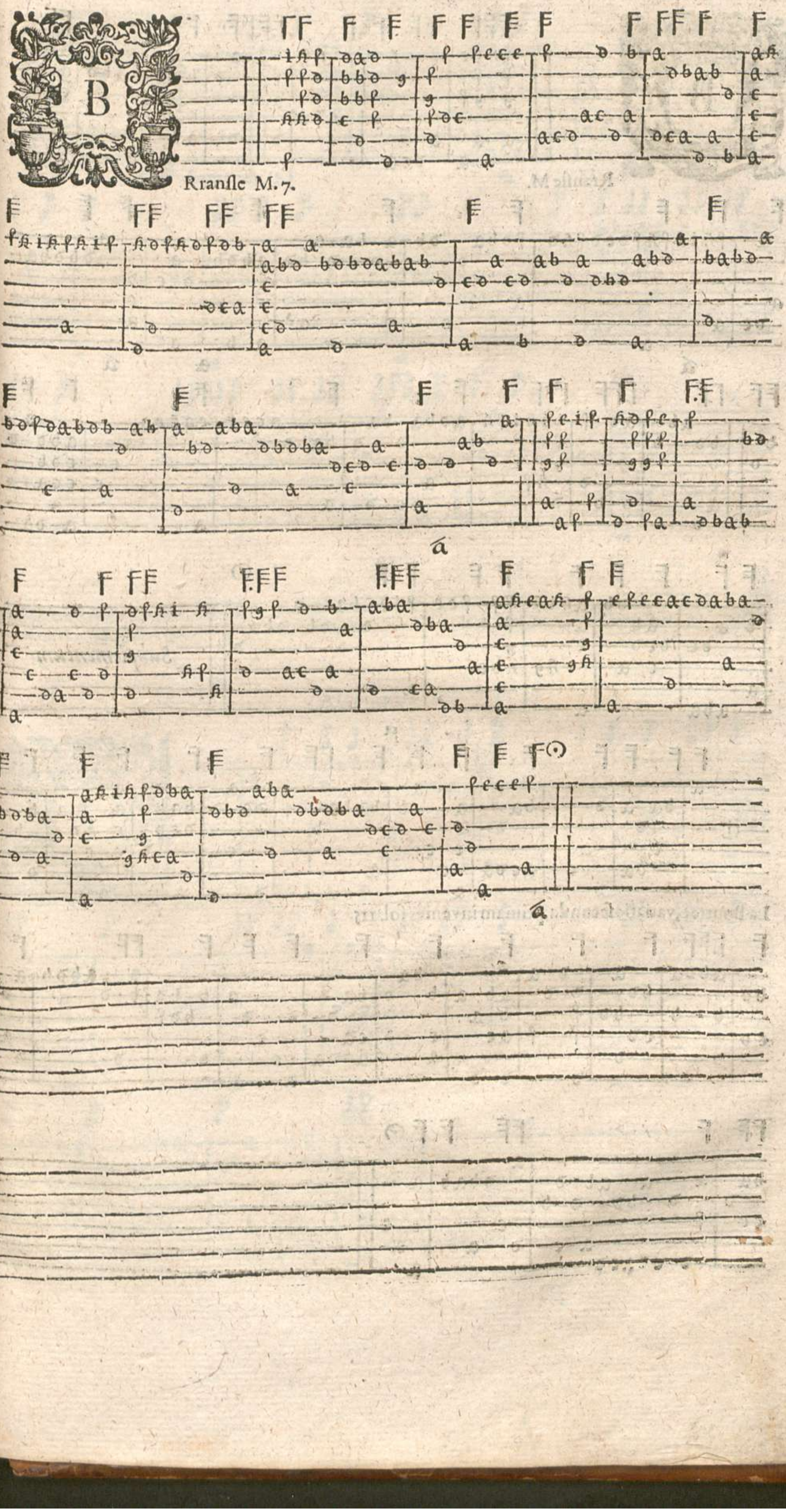
Branſle d. S. Nicola. p. Sig Jacobum. 6.

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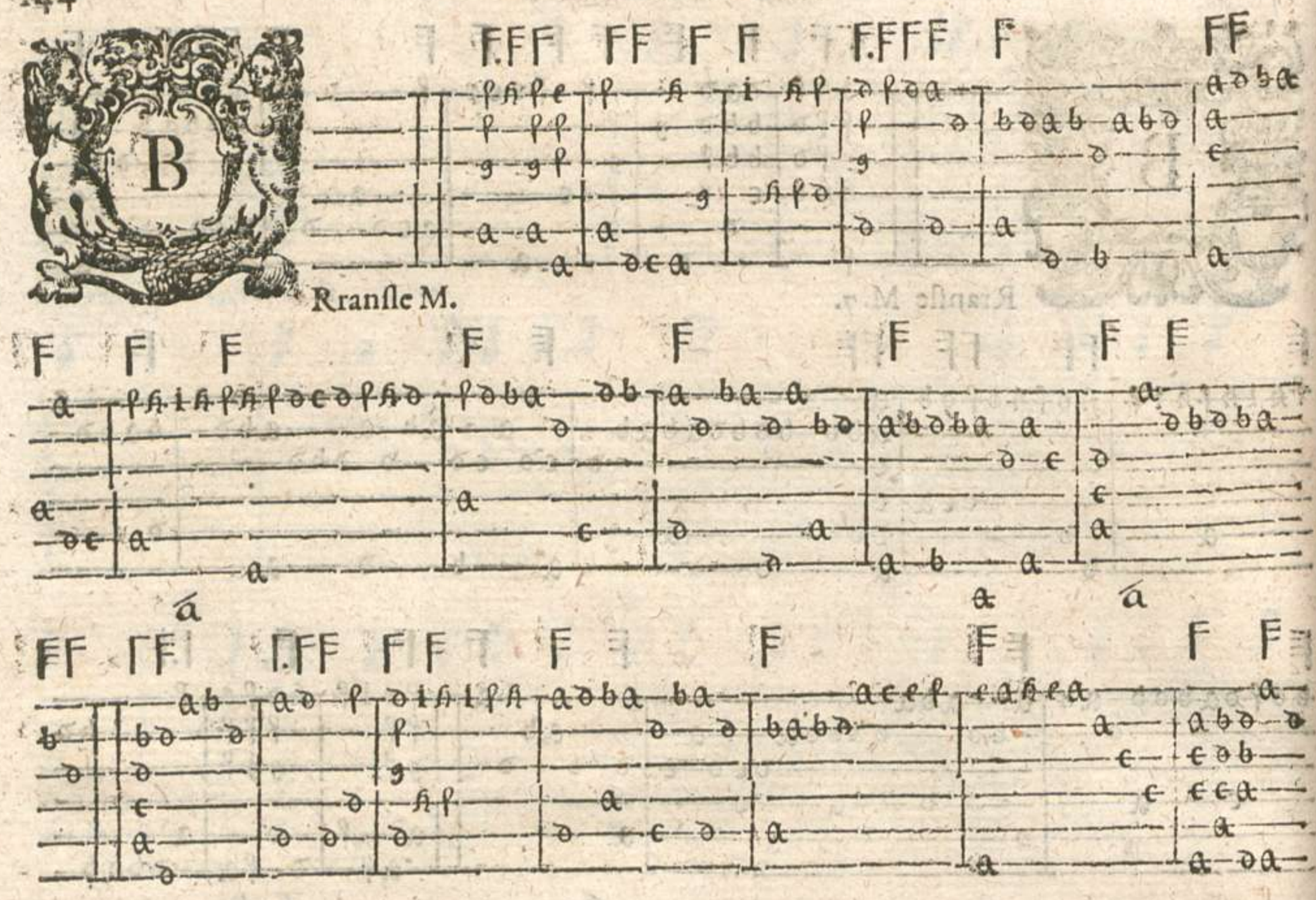
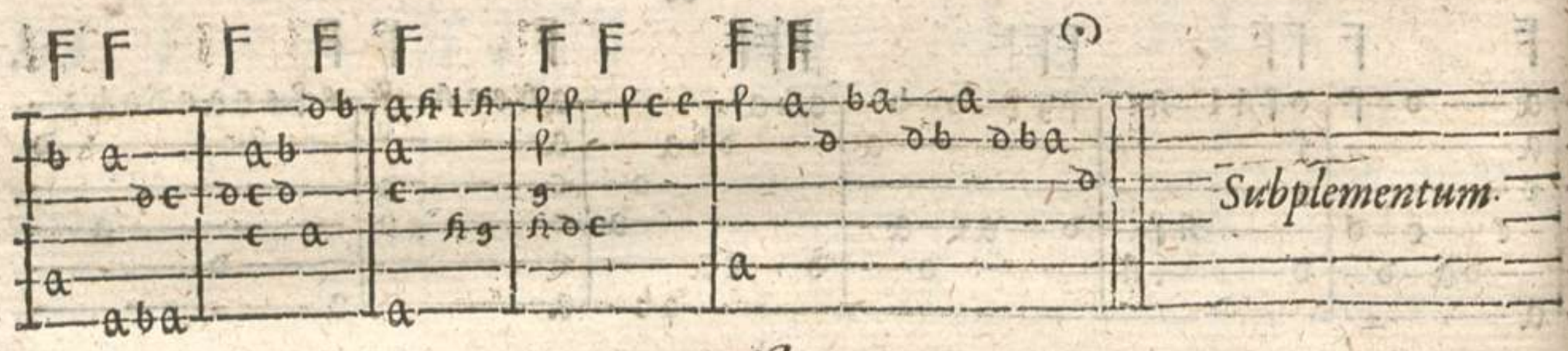
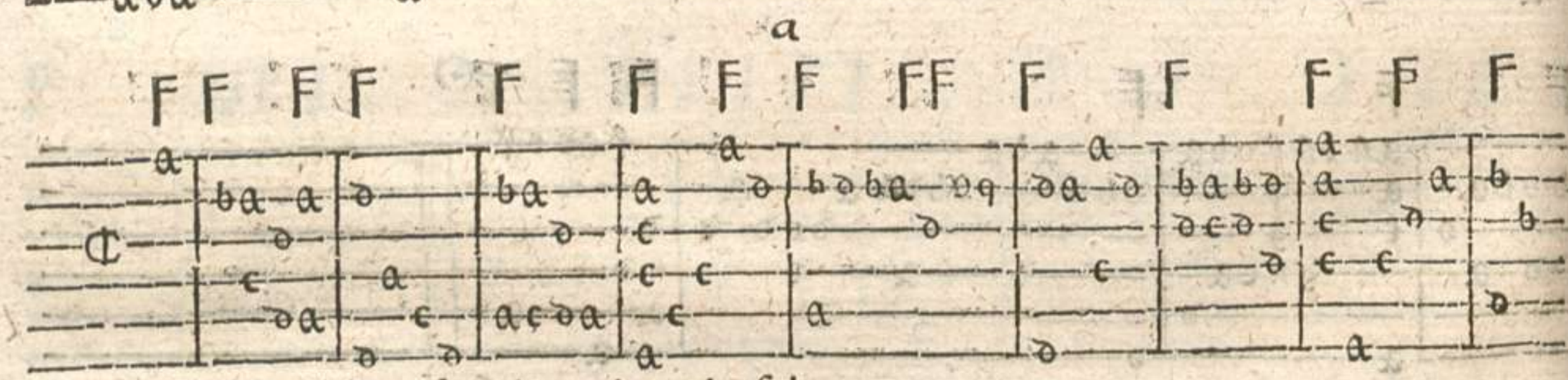
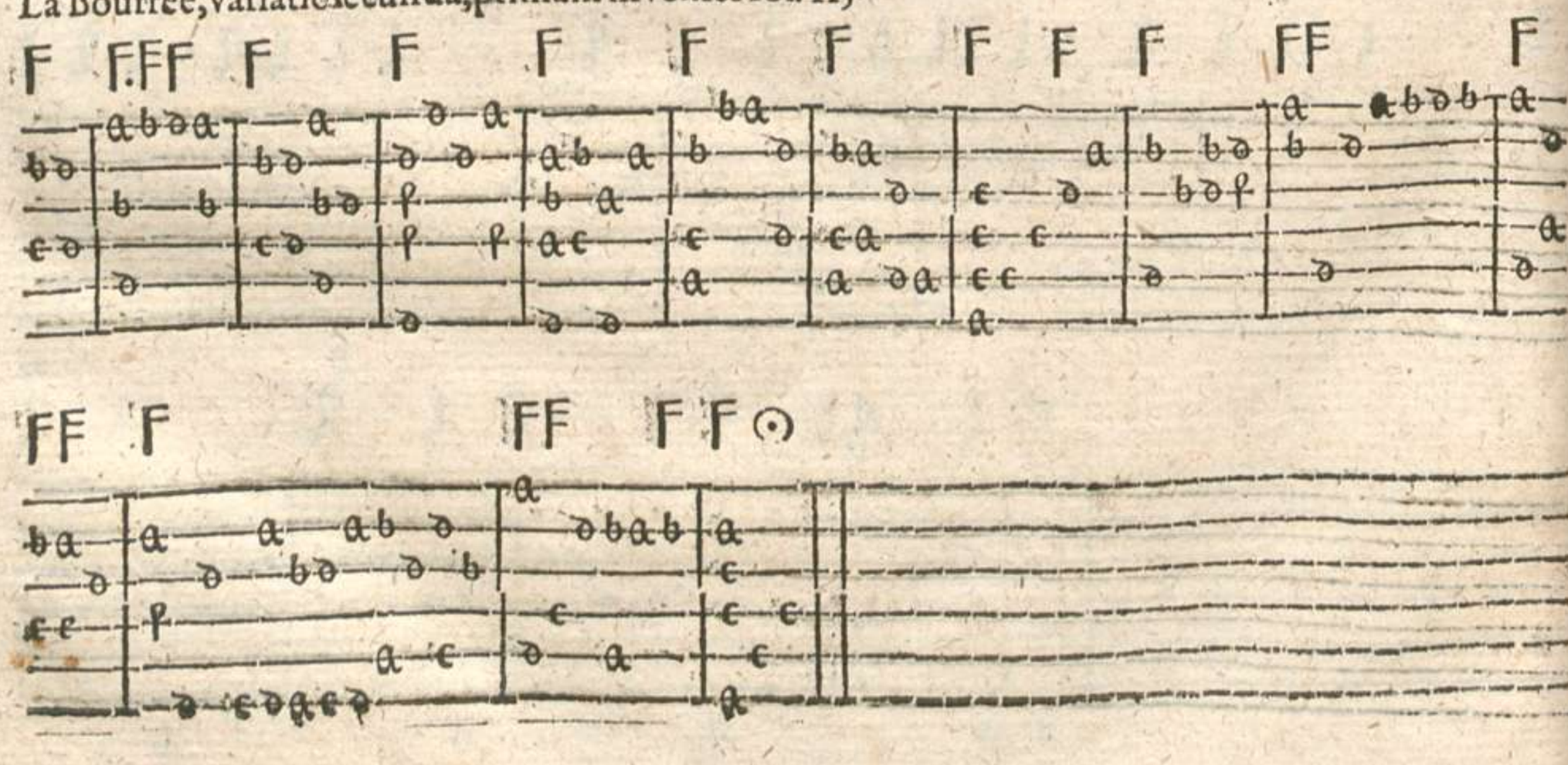






La Bourree, variatio ſecunda, primam invenies fol. 115.



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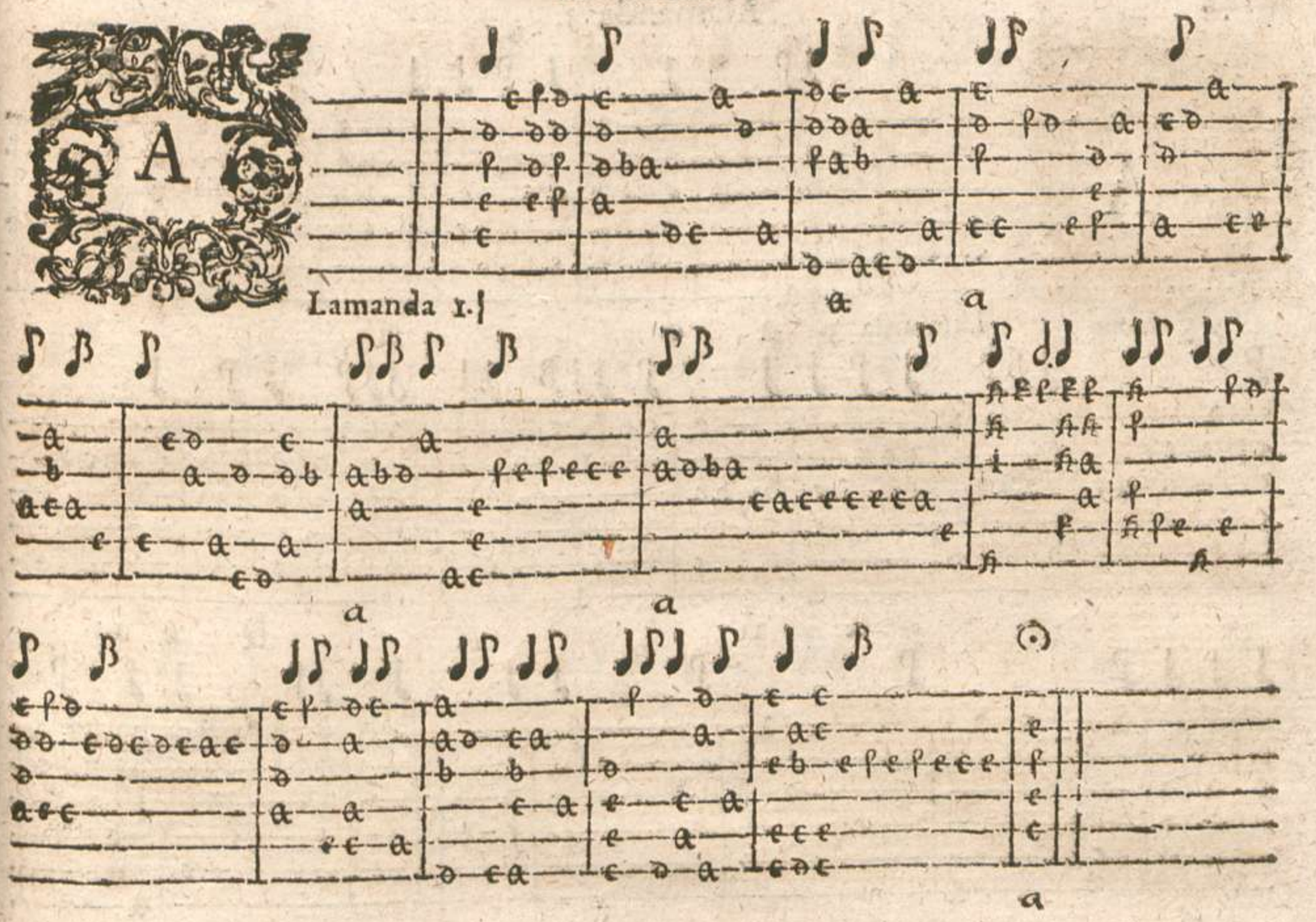

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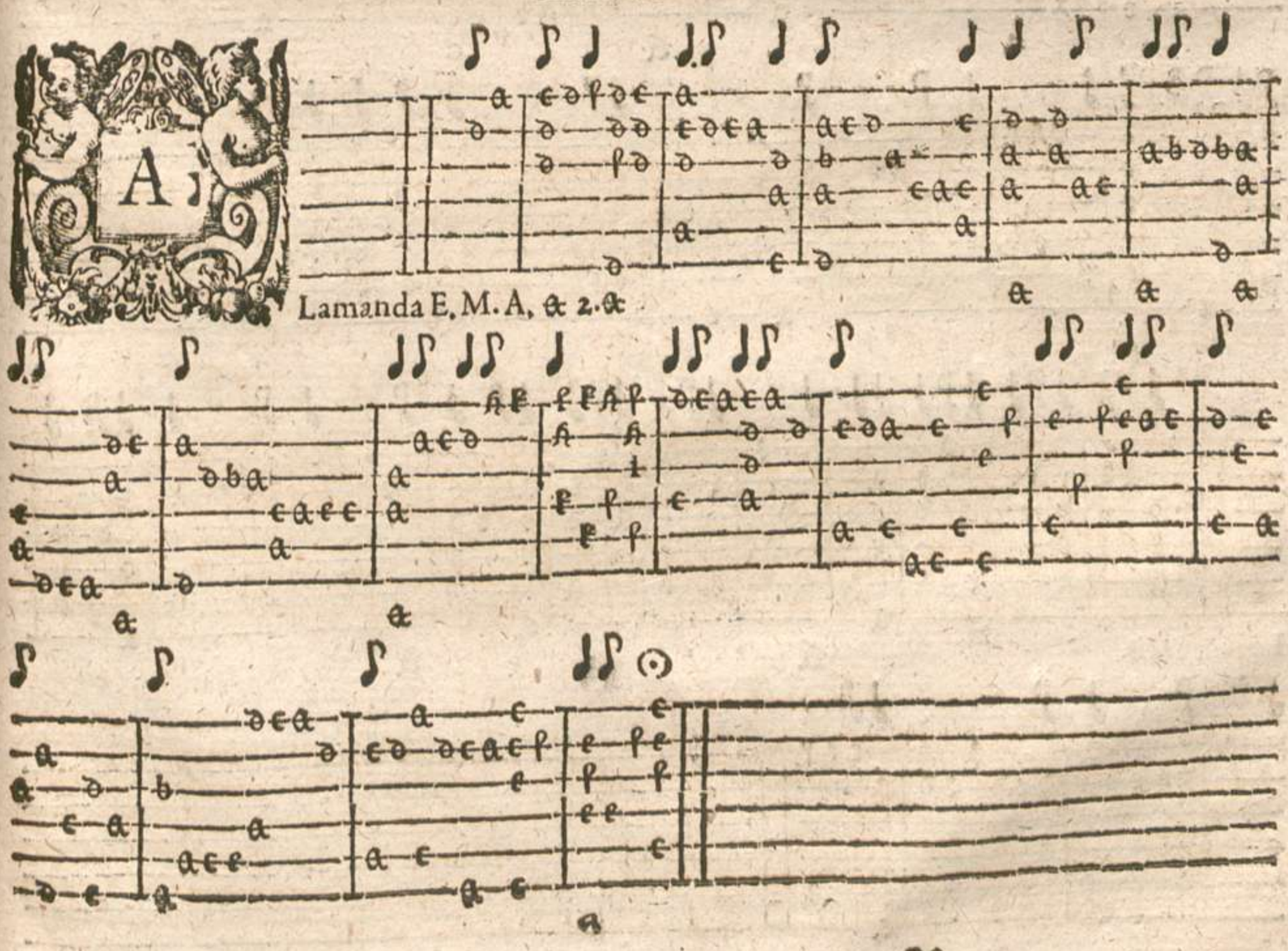

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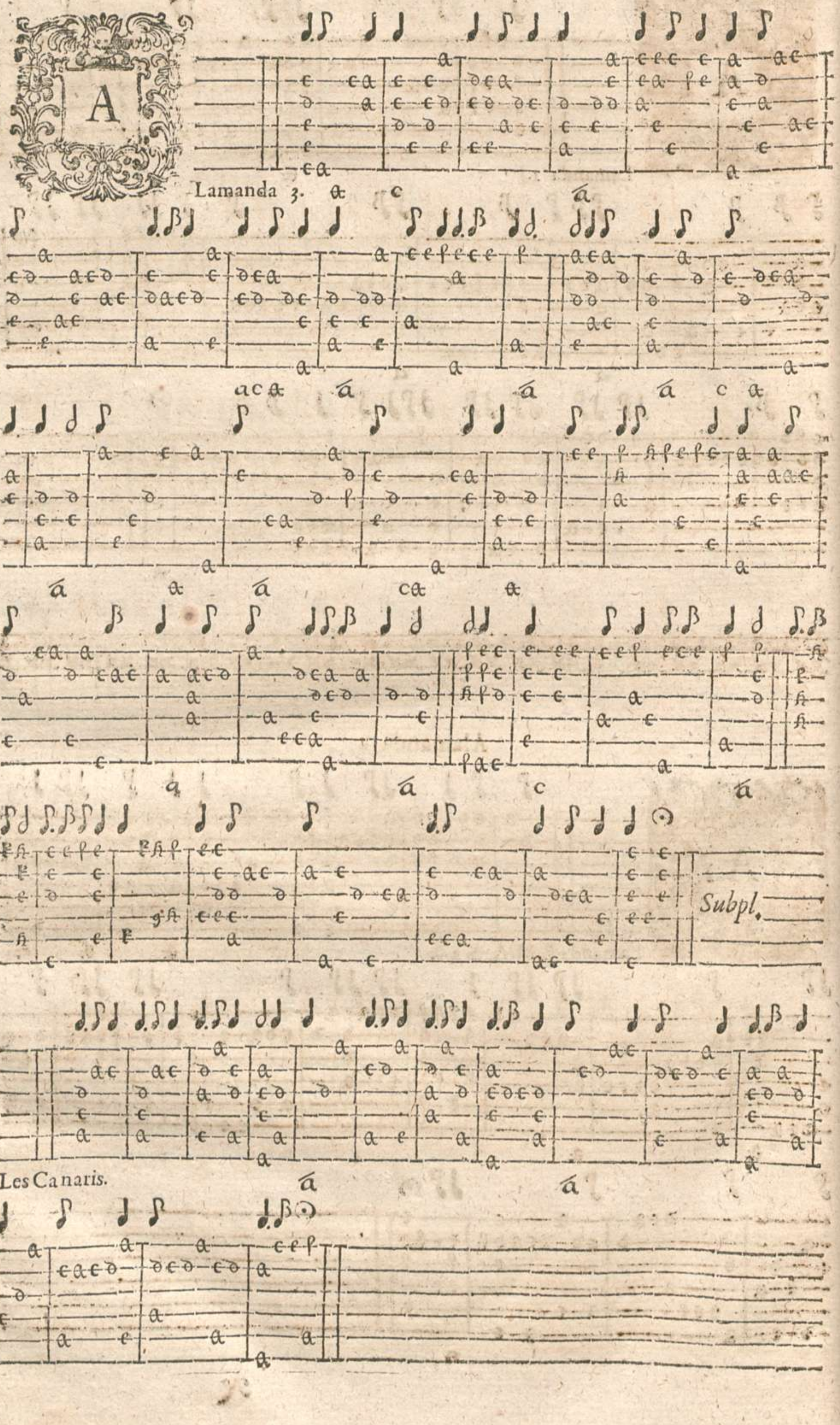

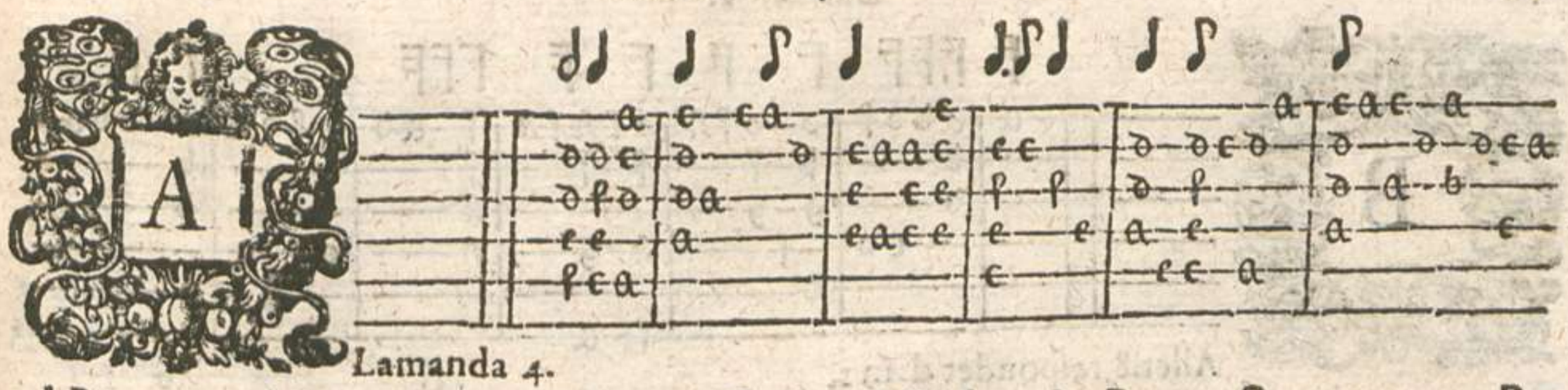

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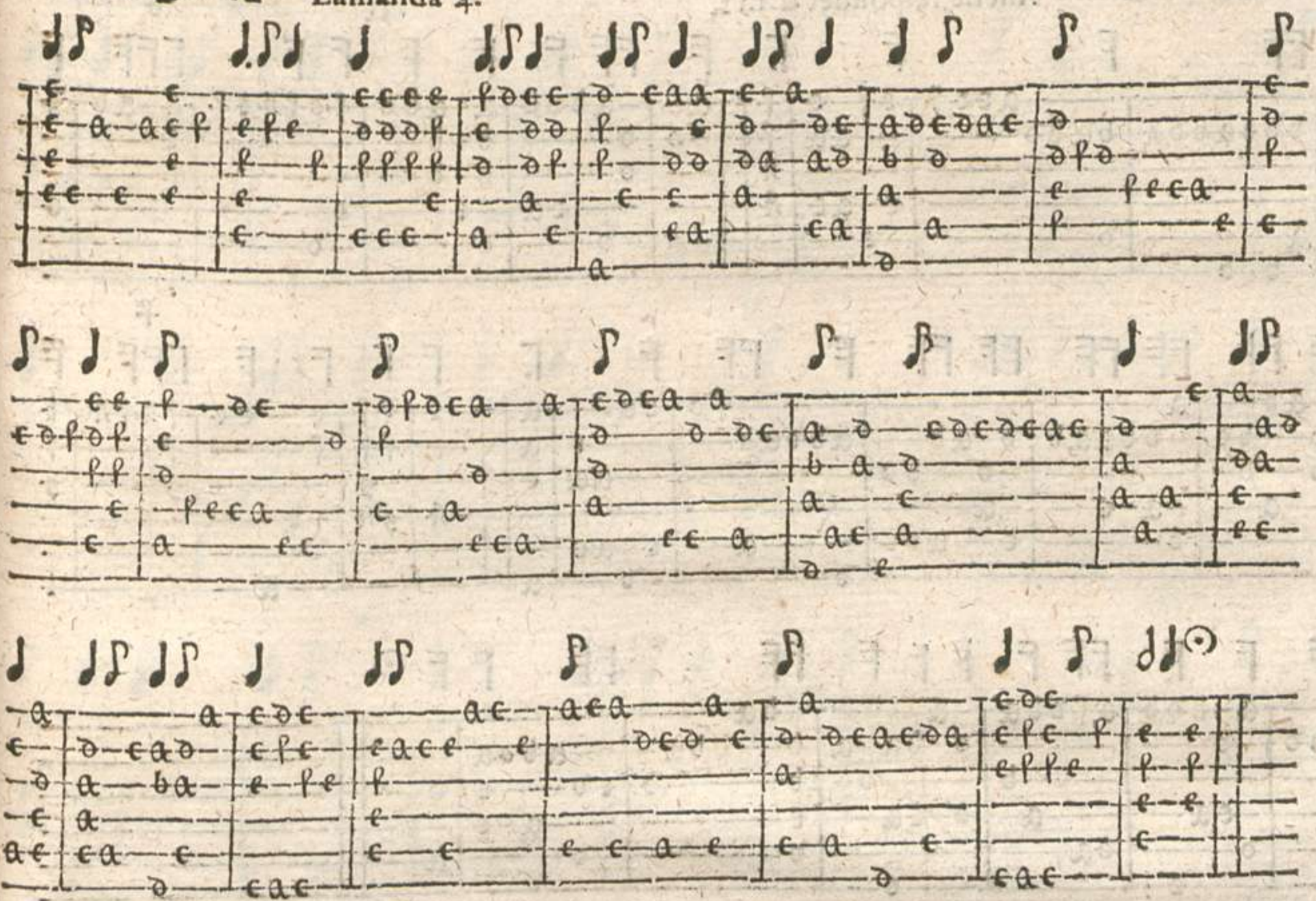
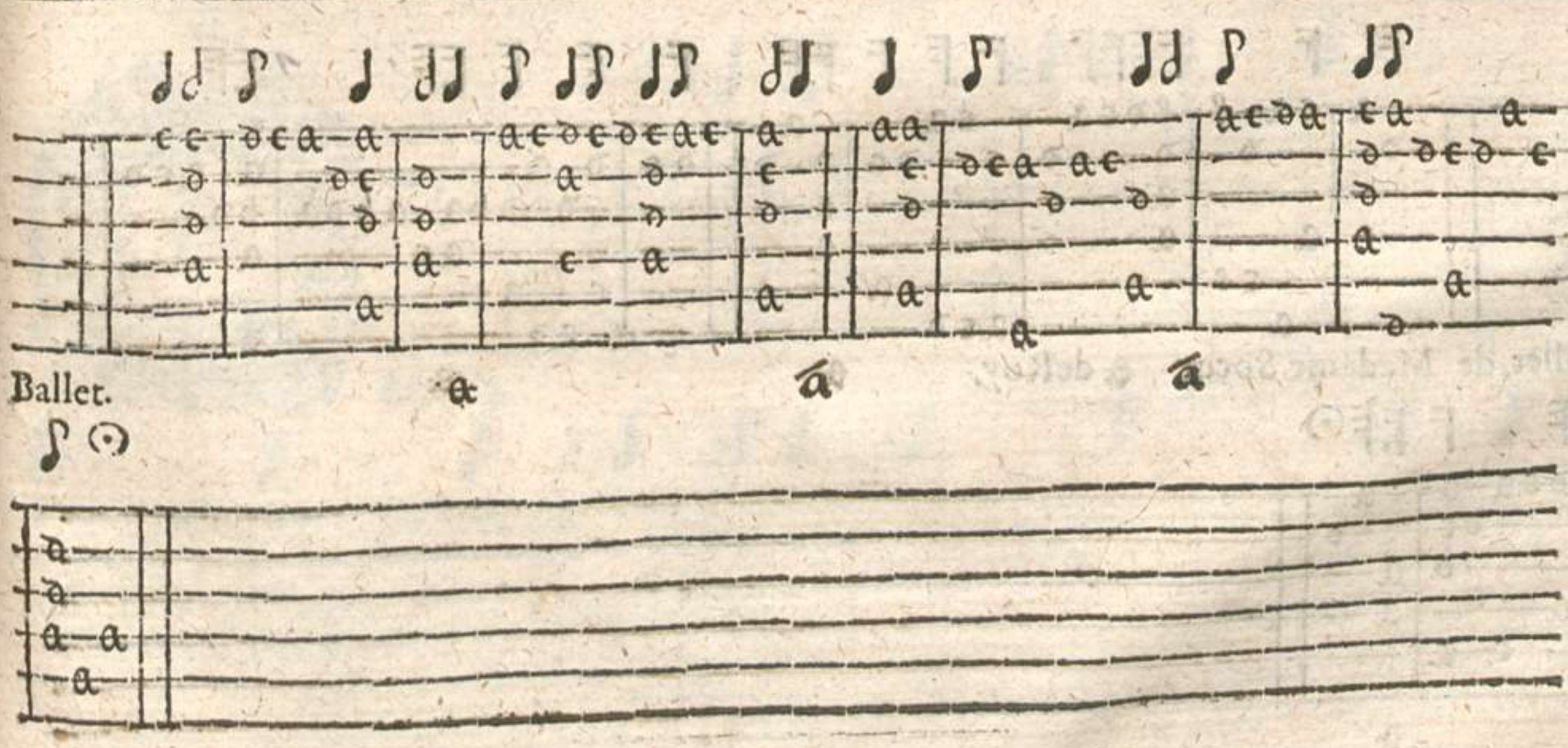
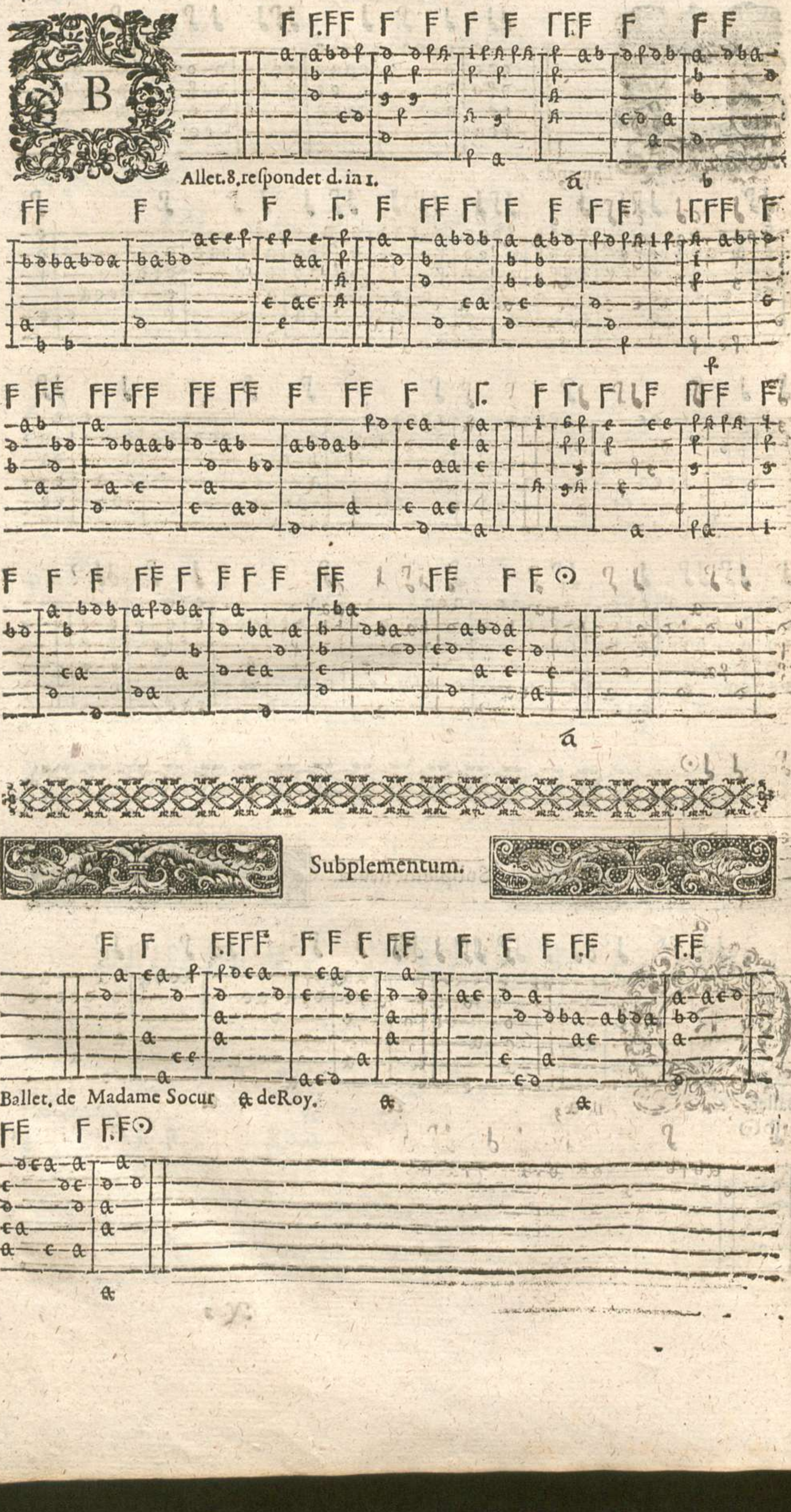
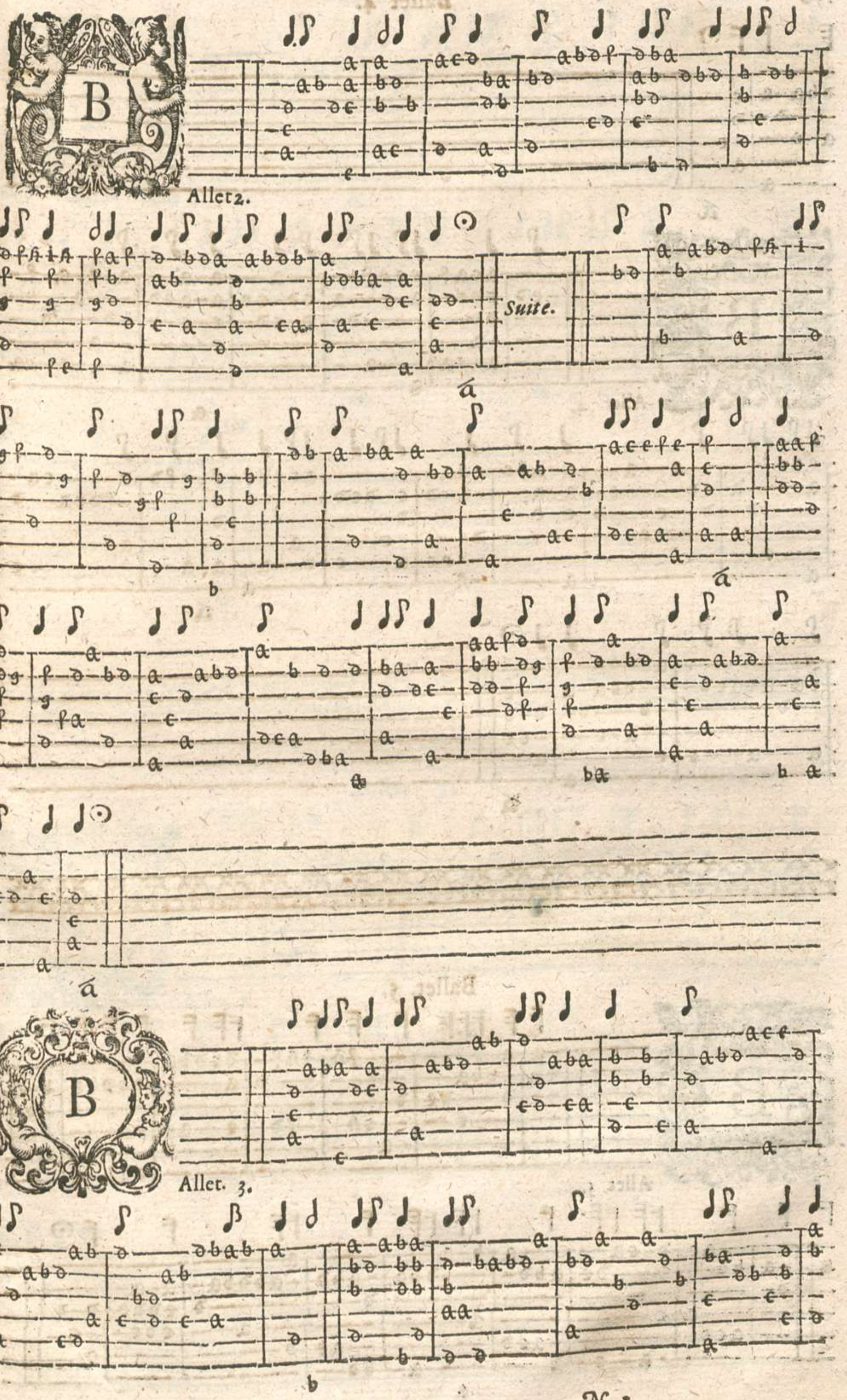


Subplementum.

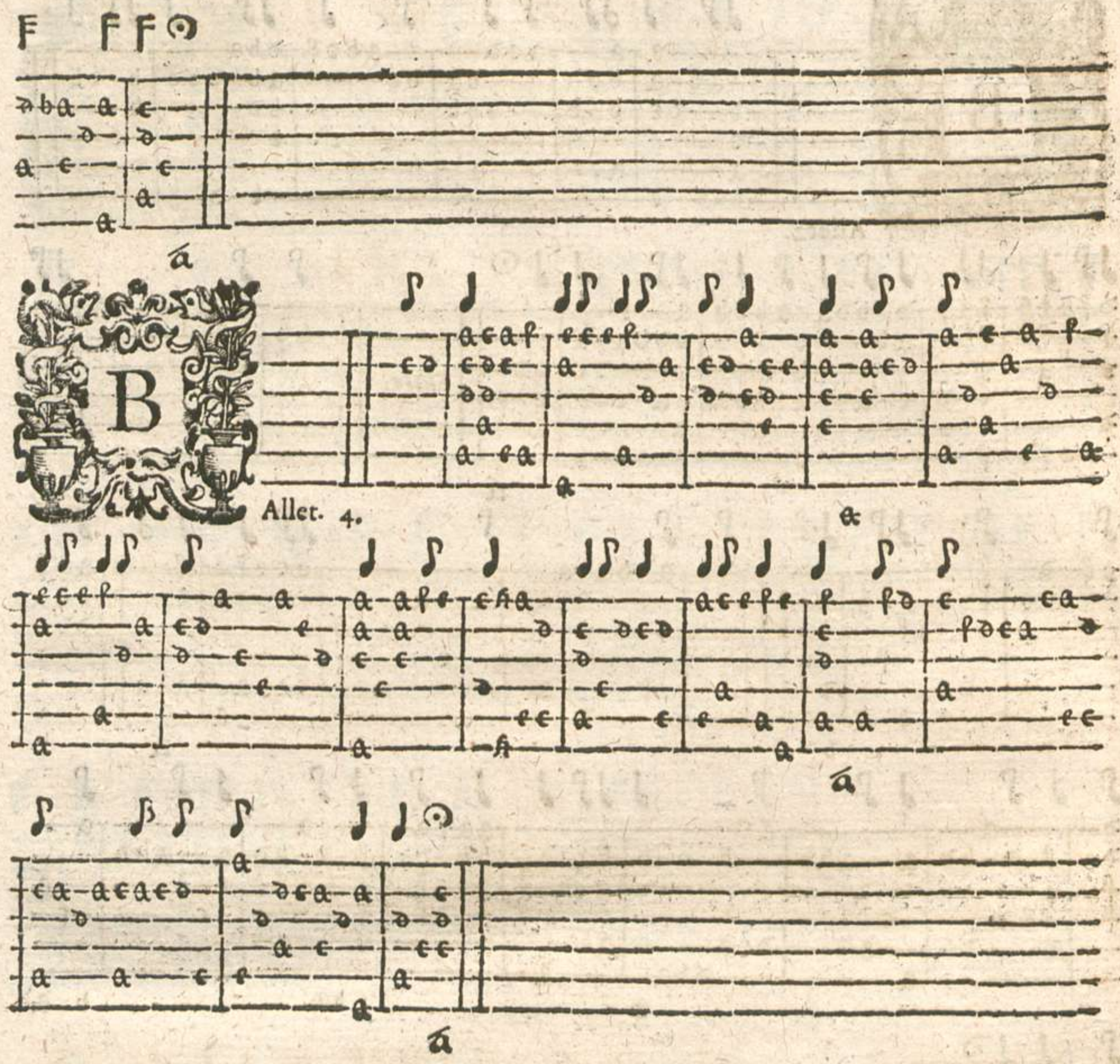


Ballet.


B
Allet.8,respondet d. in 1.
Subplementum.
Ballet, de Madame Socur & deRoy.


B
Allet 2.
Suite.
B
Allet. 3.

Ballet 4.



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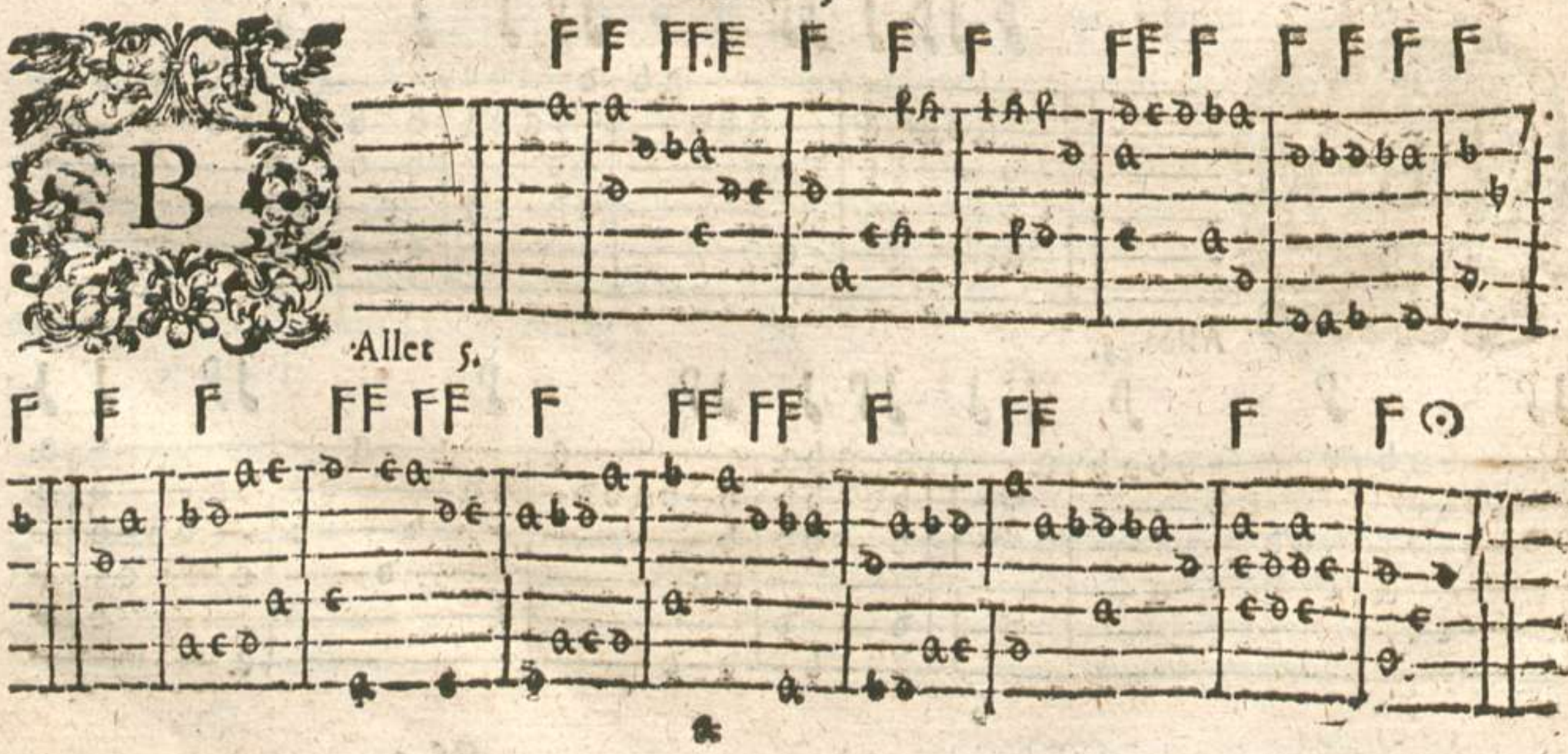

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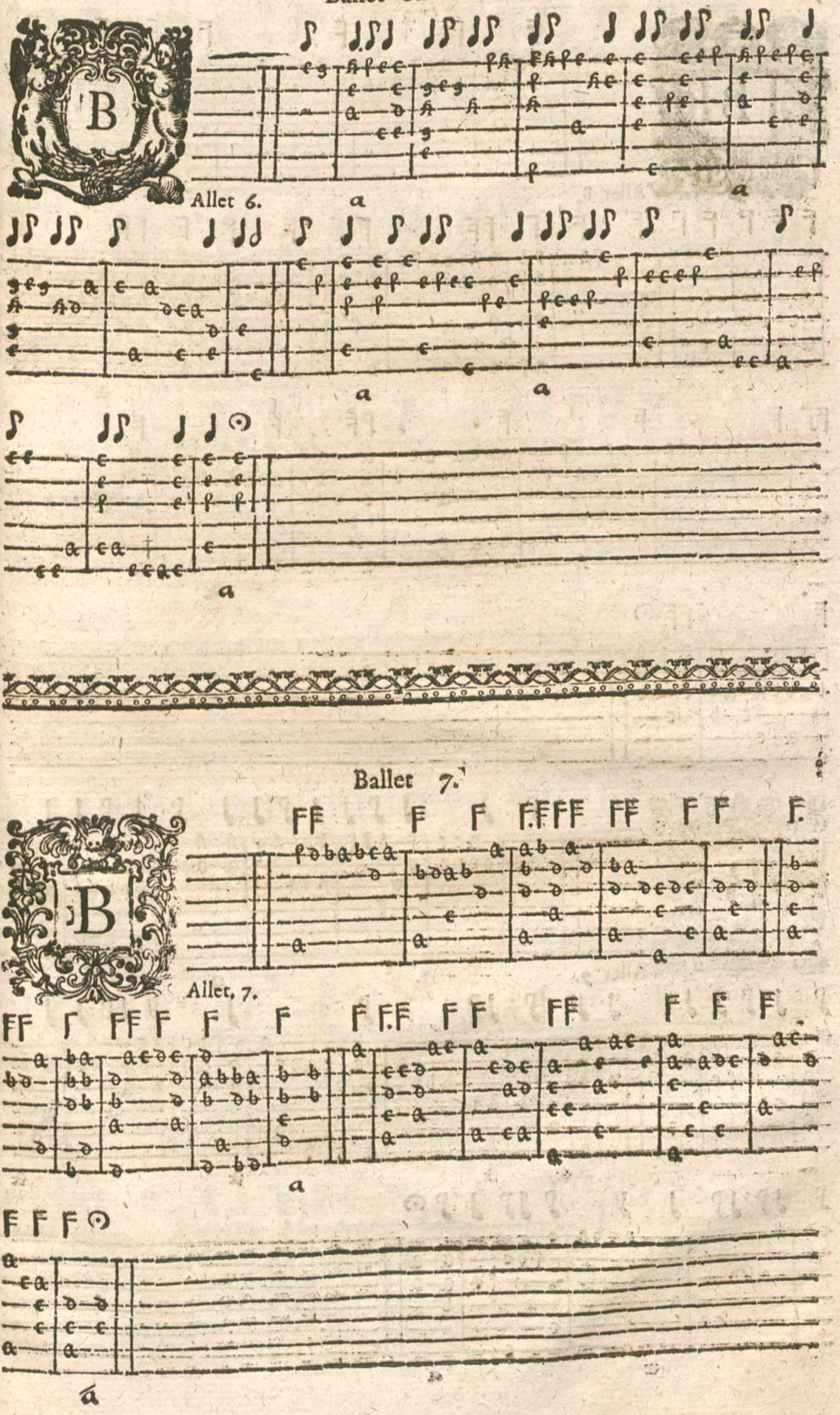
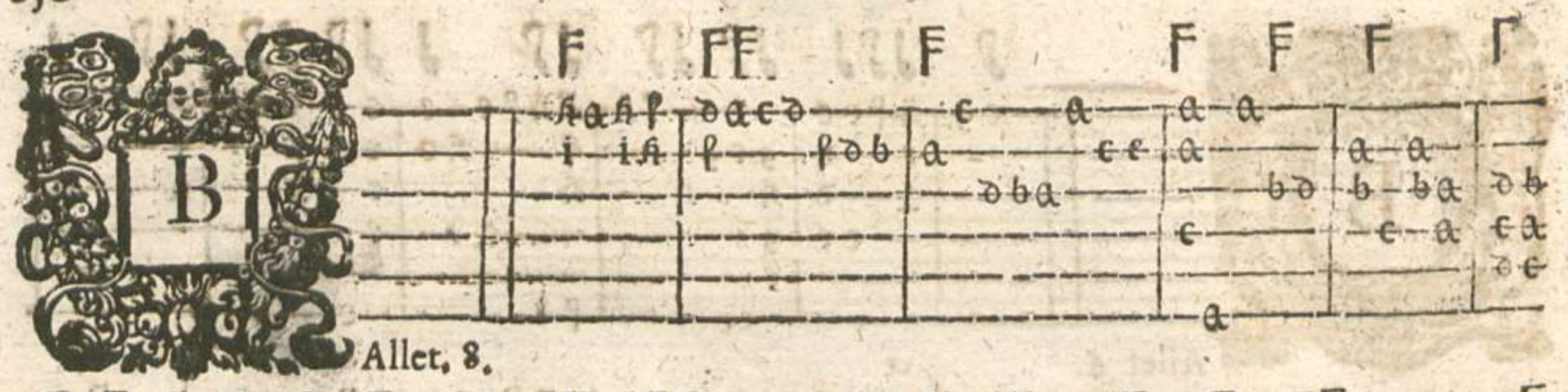


Ballet 7.

Allet, 7.



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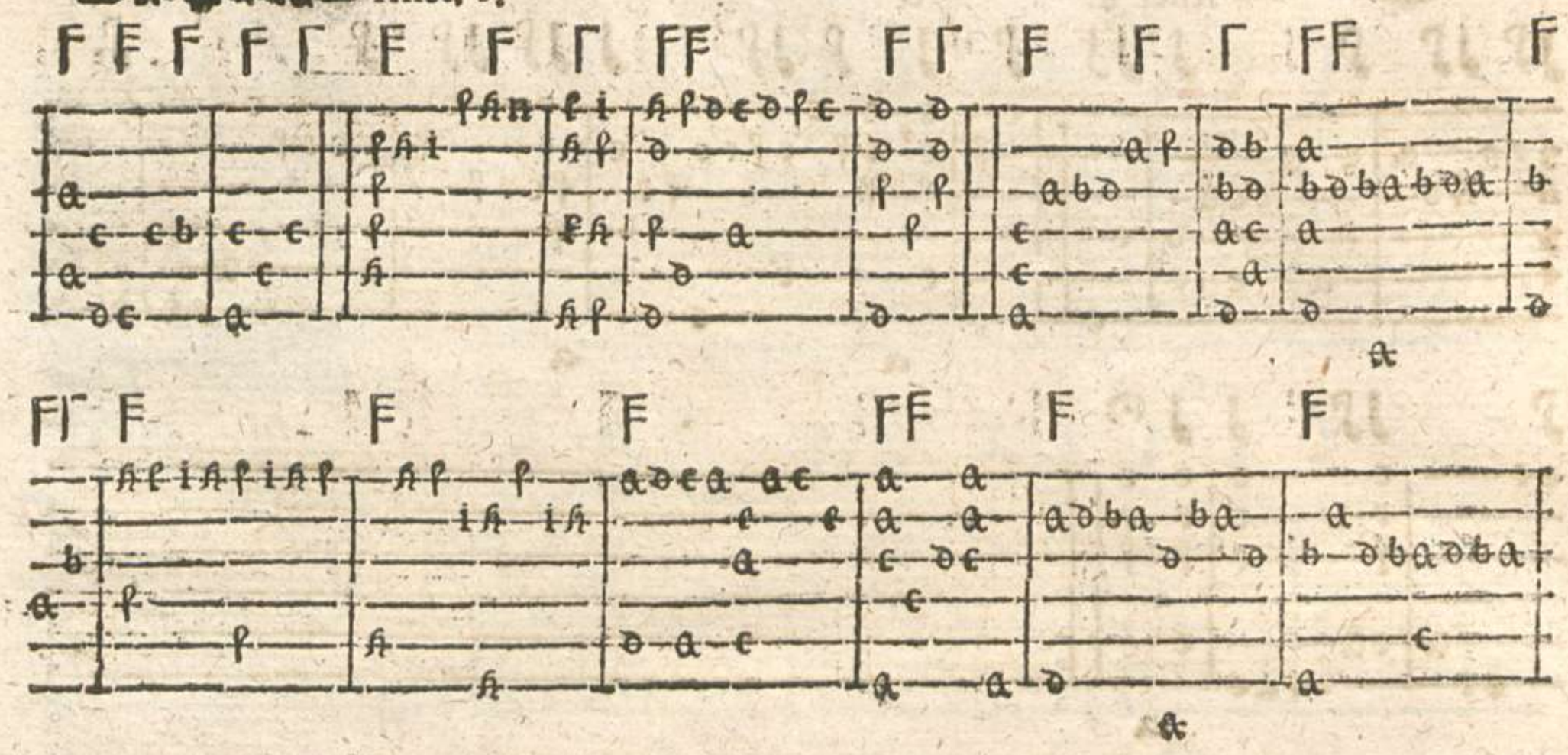
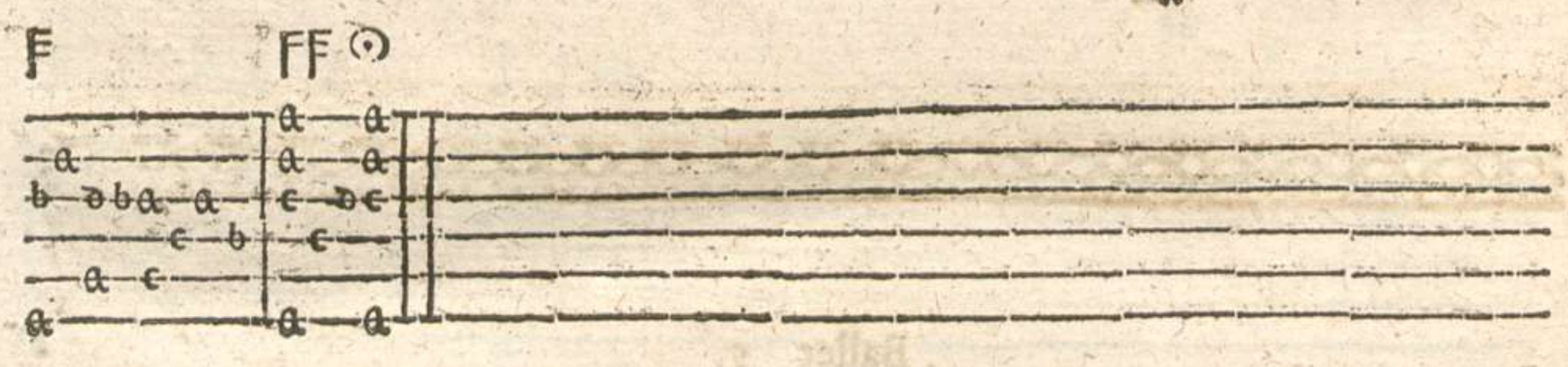
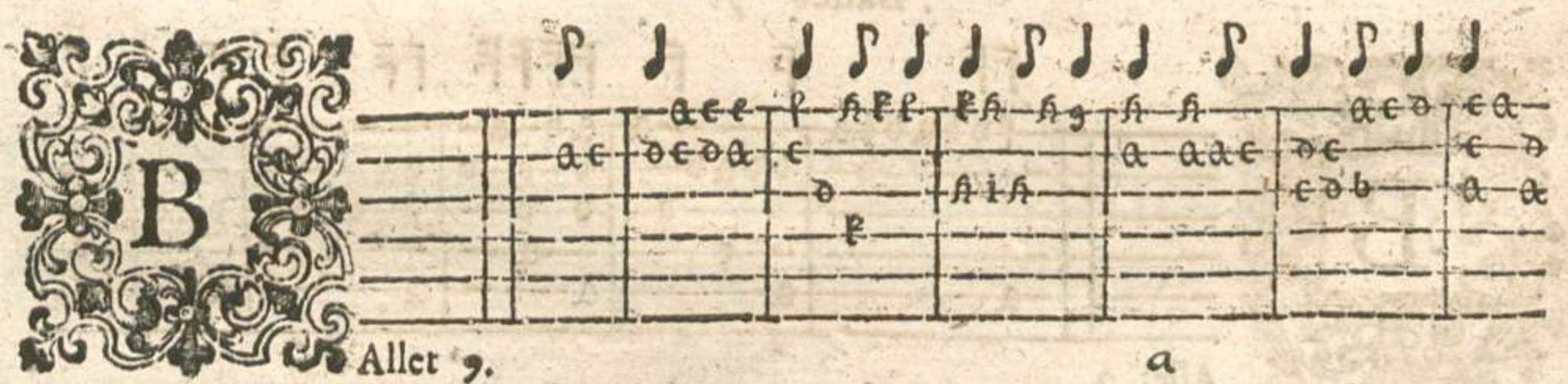
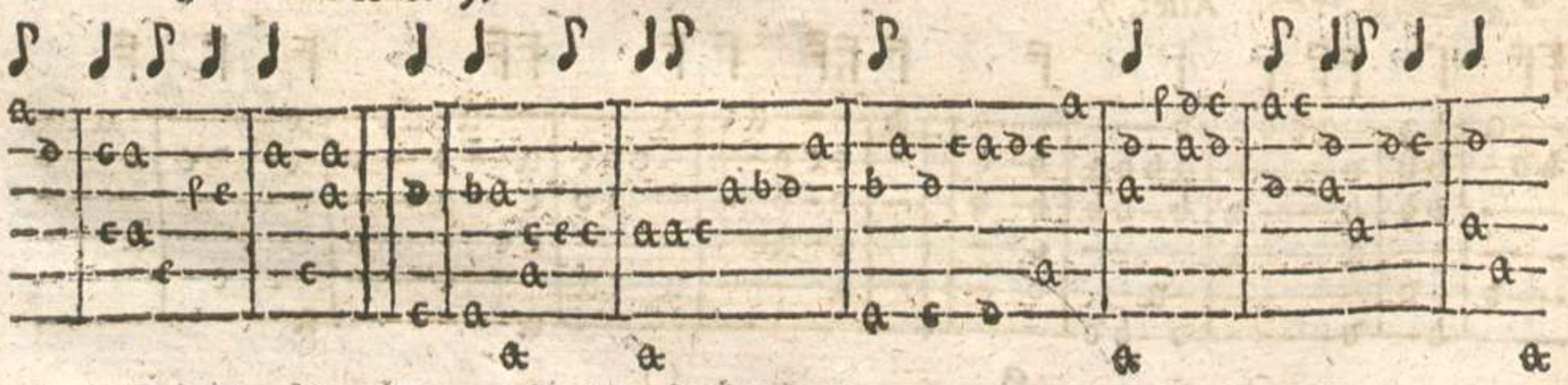
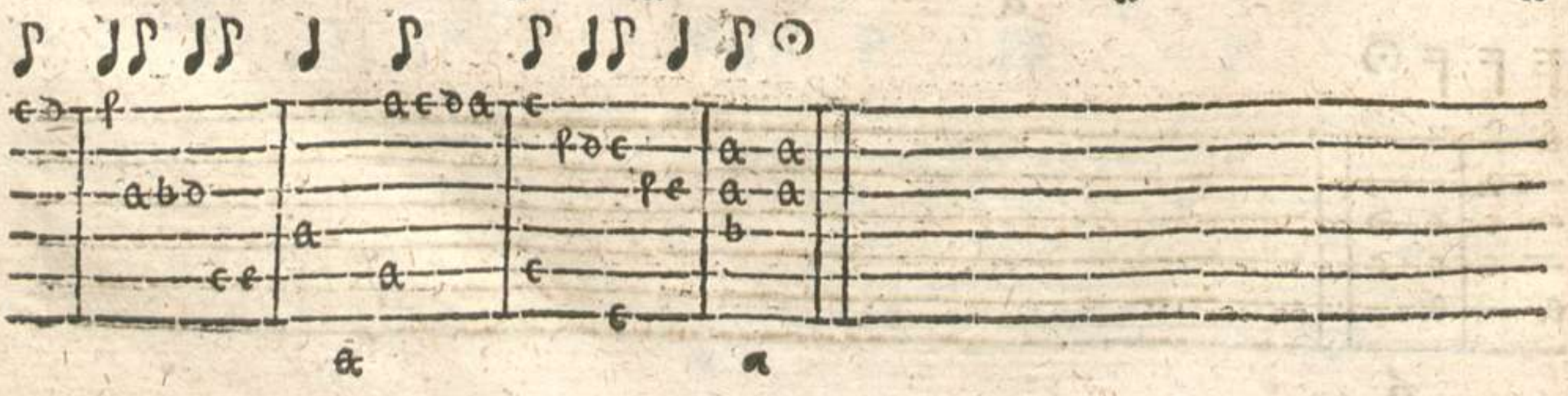






Allet 9.





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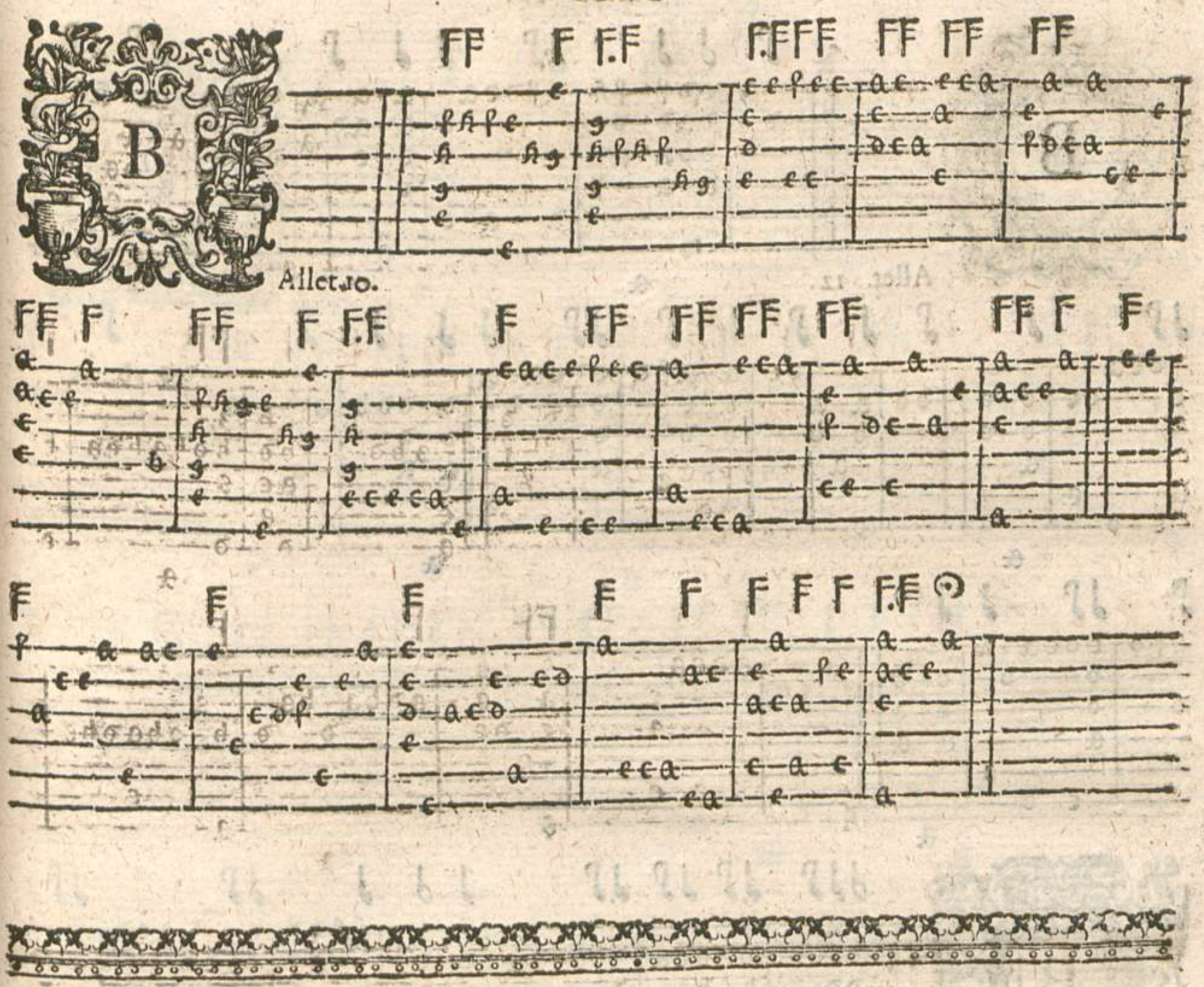

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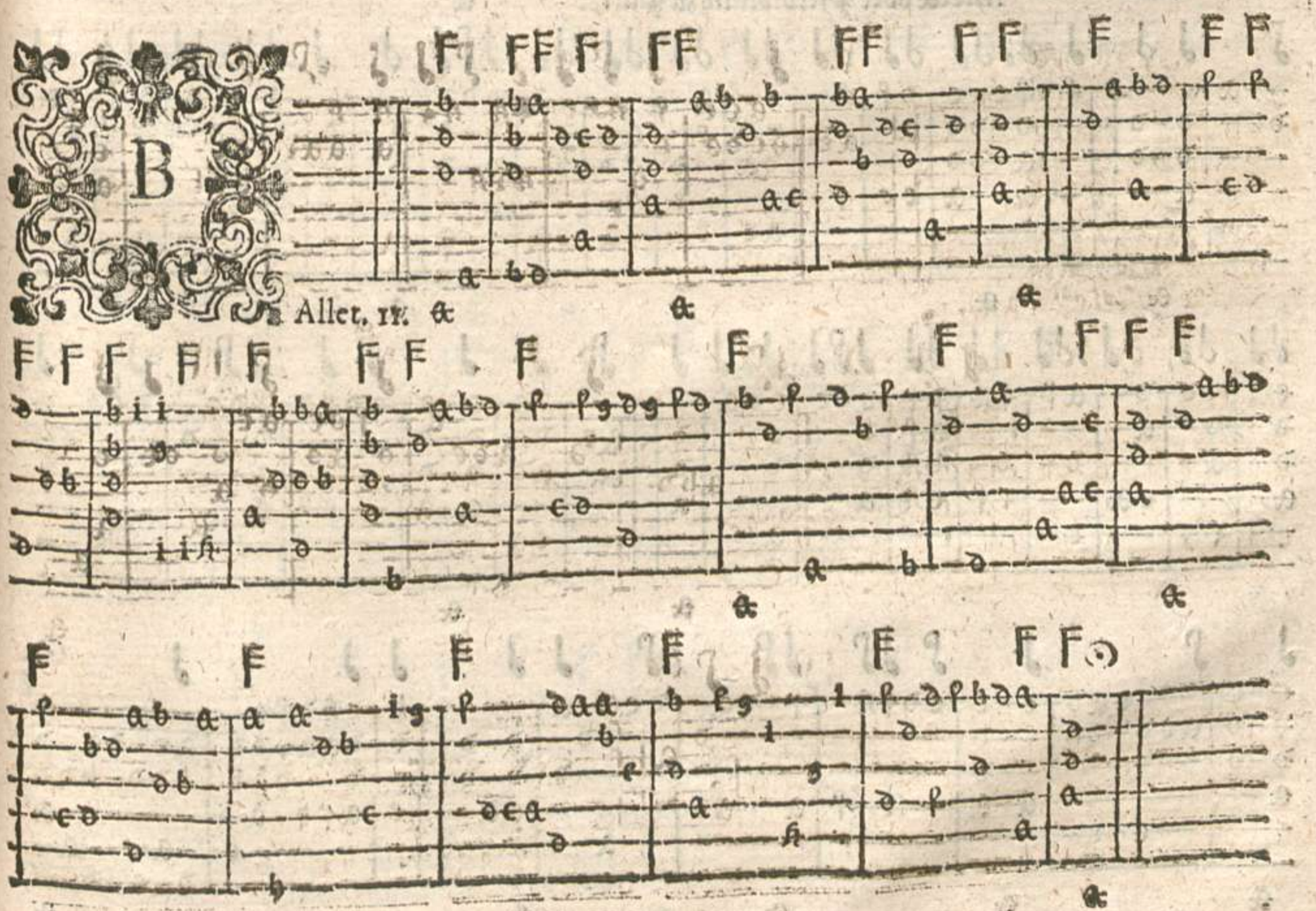
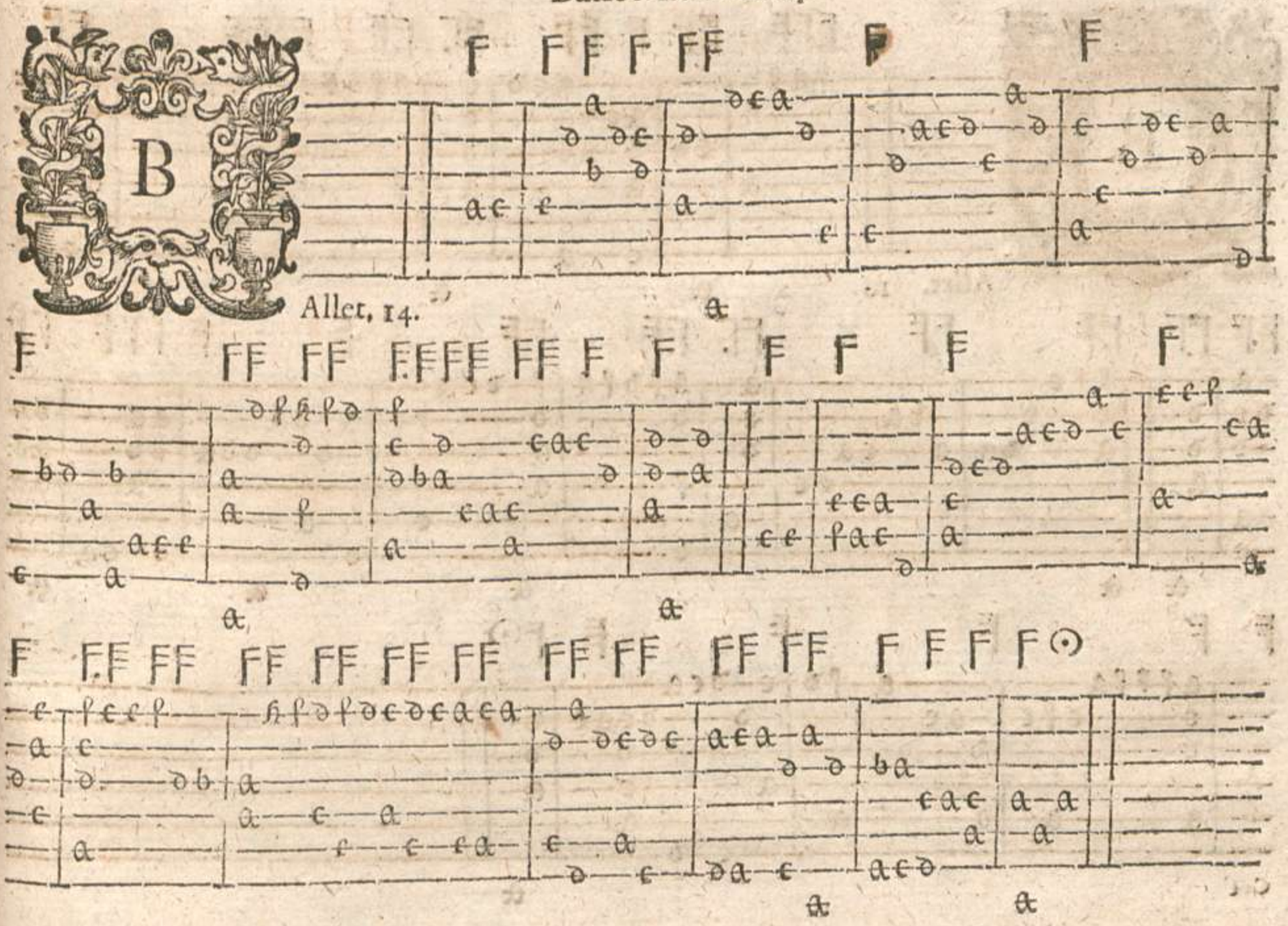



B
Allet. 12.
B
Allet oder Pferdstantz zu Pariß.

Ballet. E. M. A. 14.



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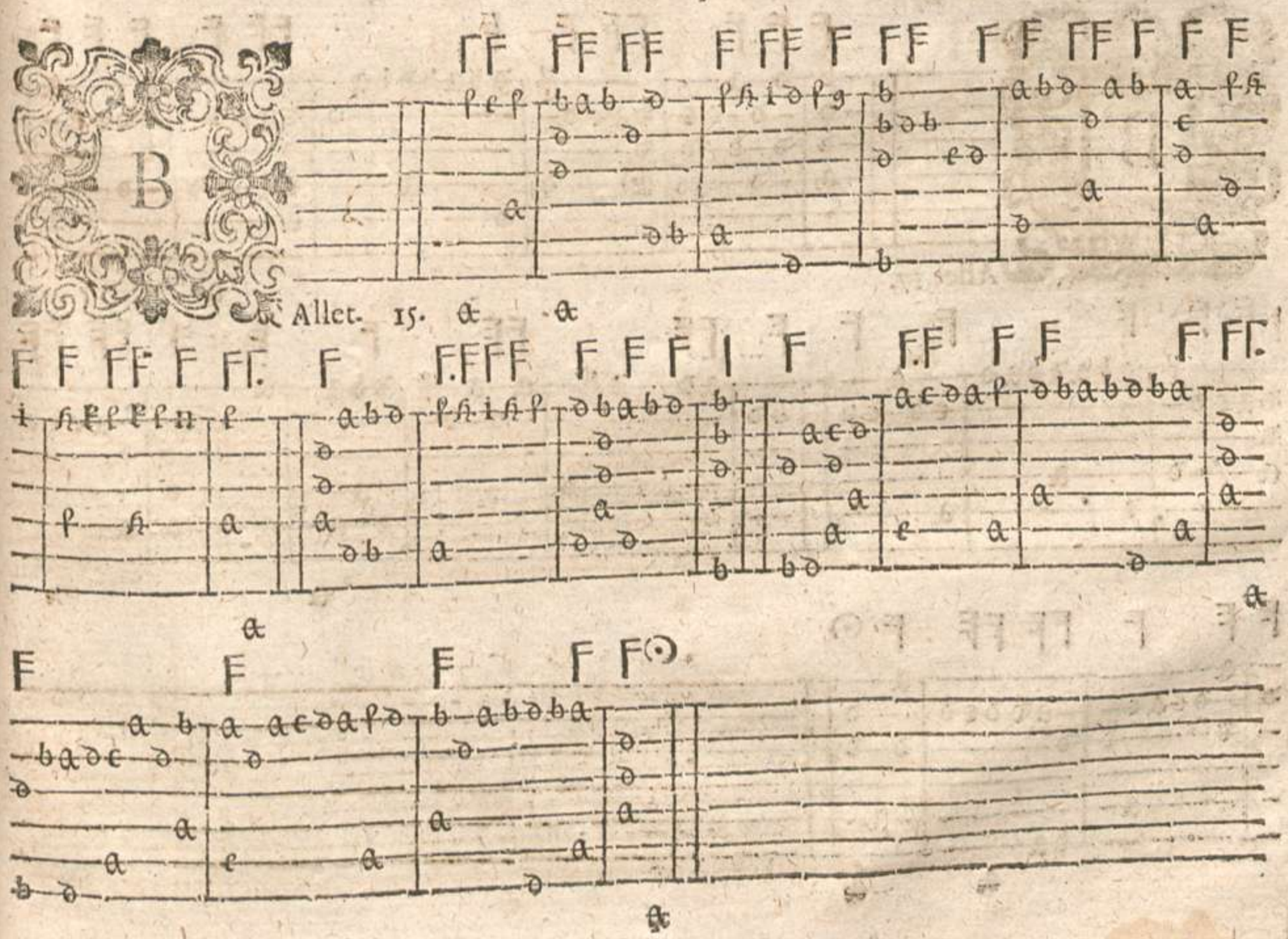
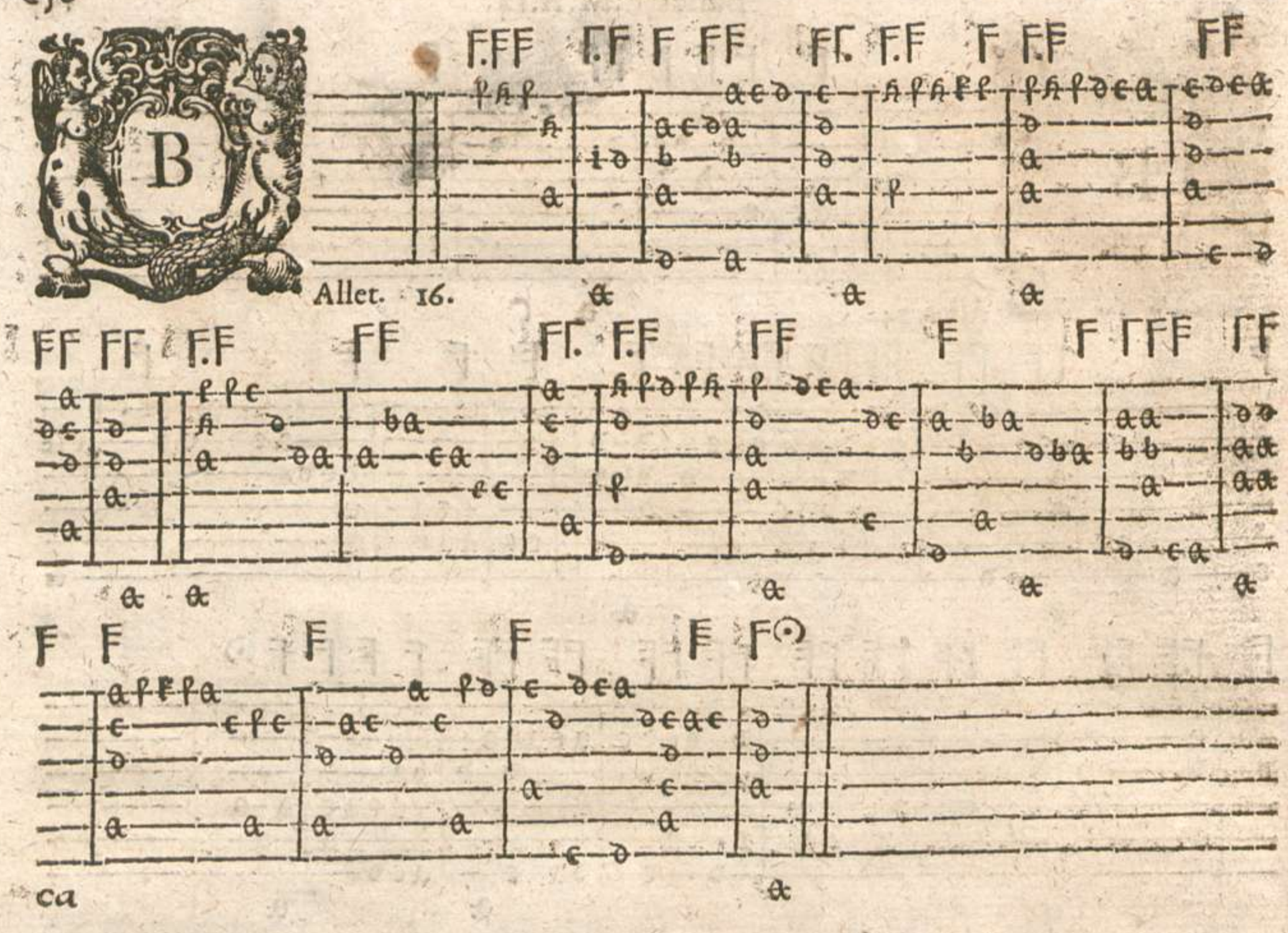


Ballet. 16.



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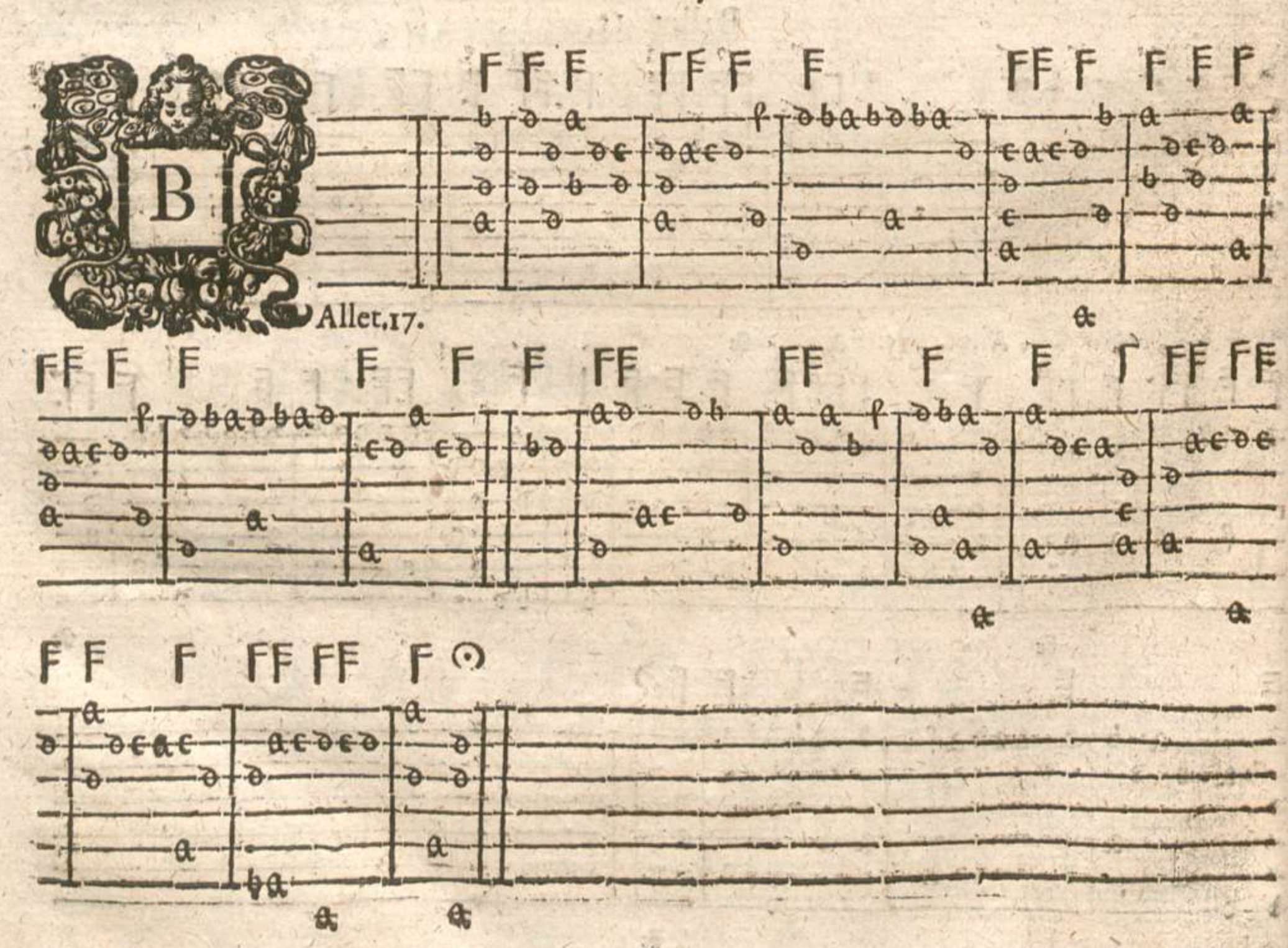

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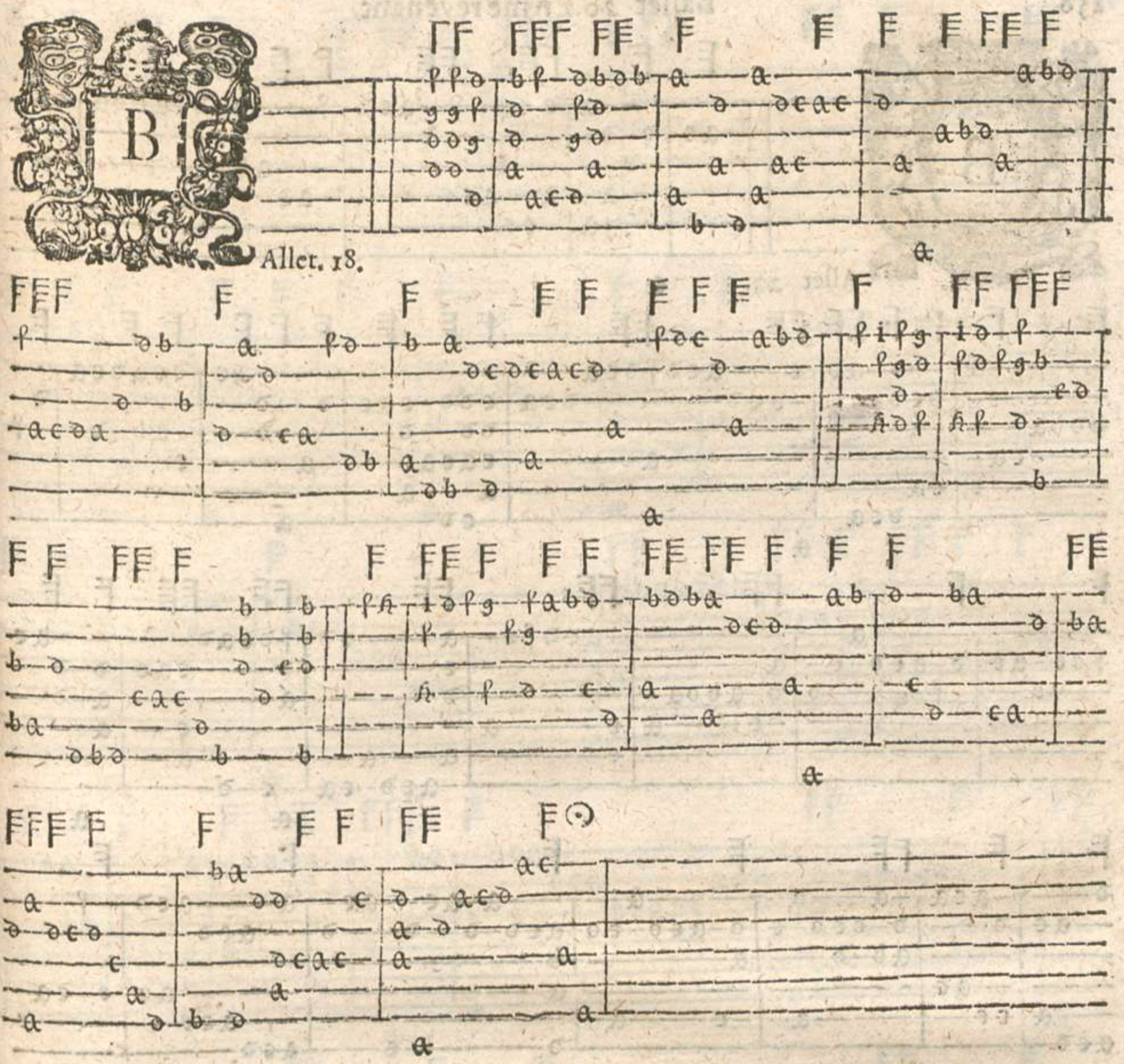

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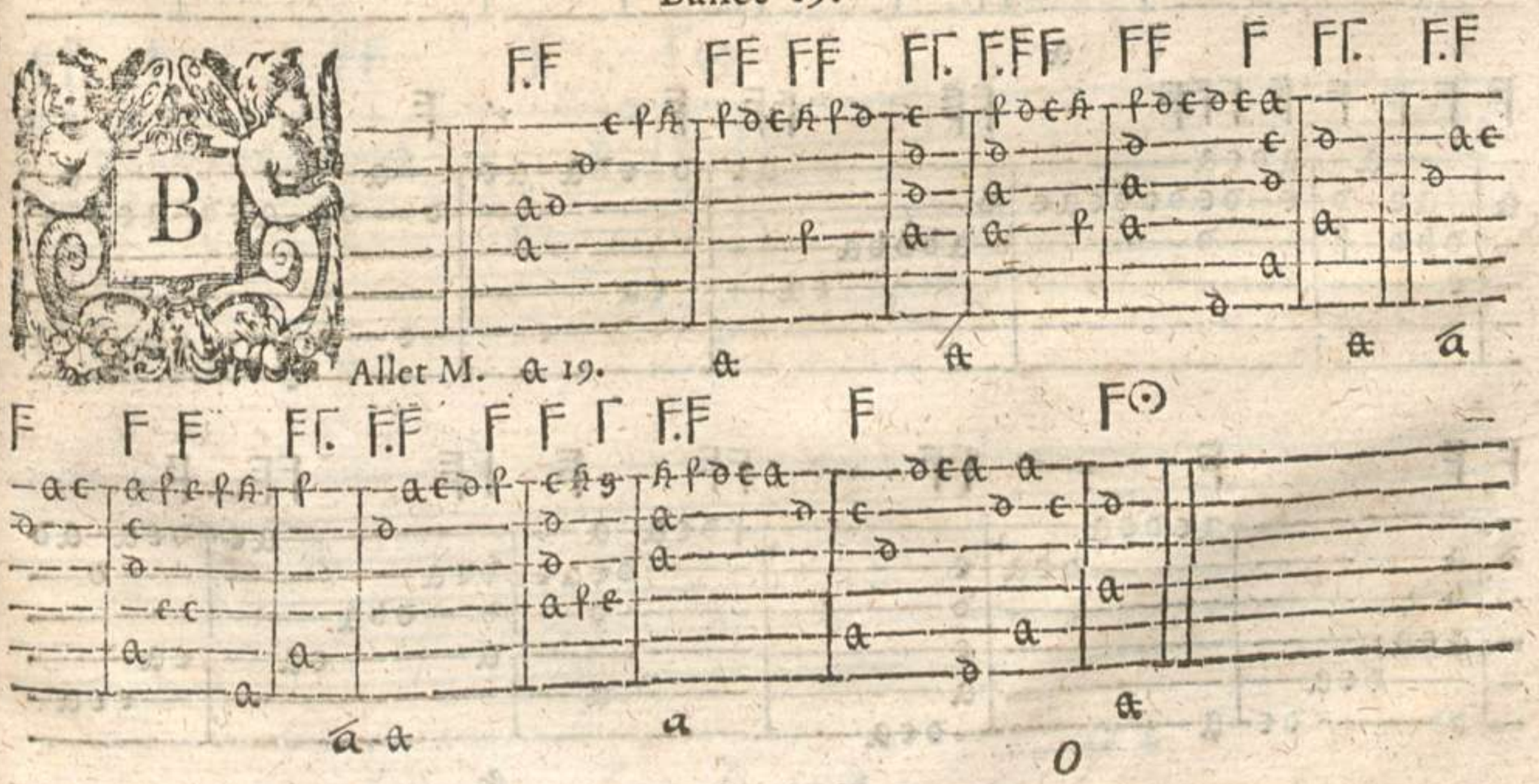
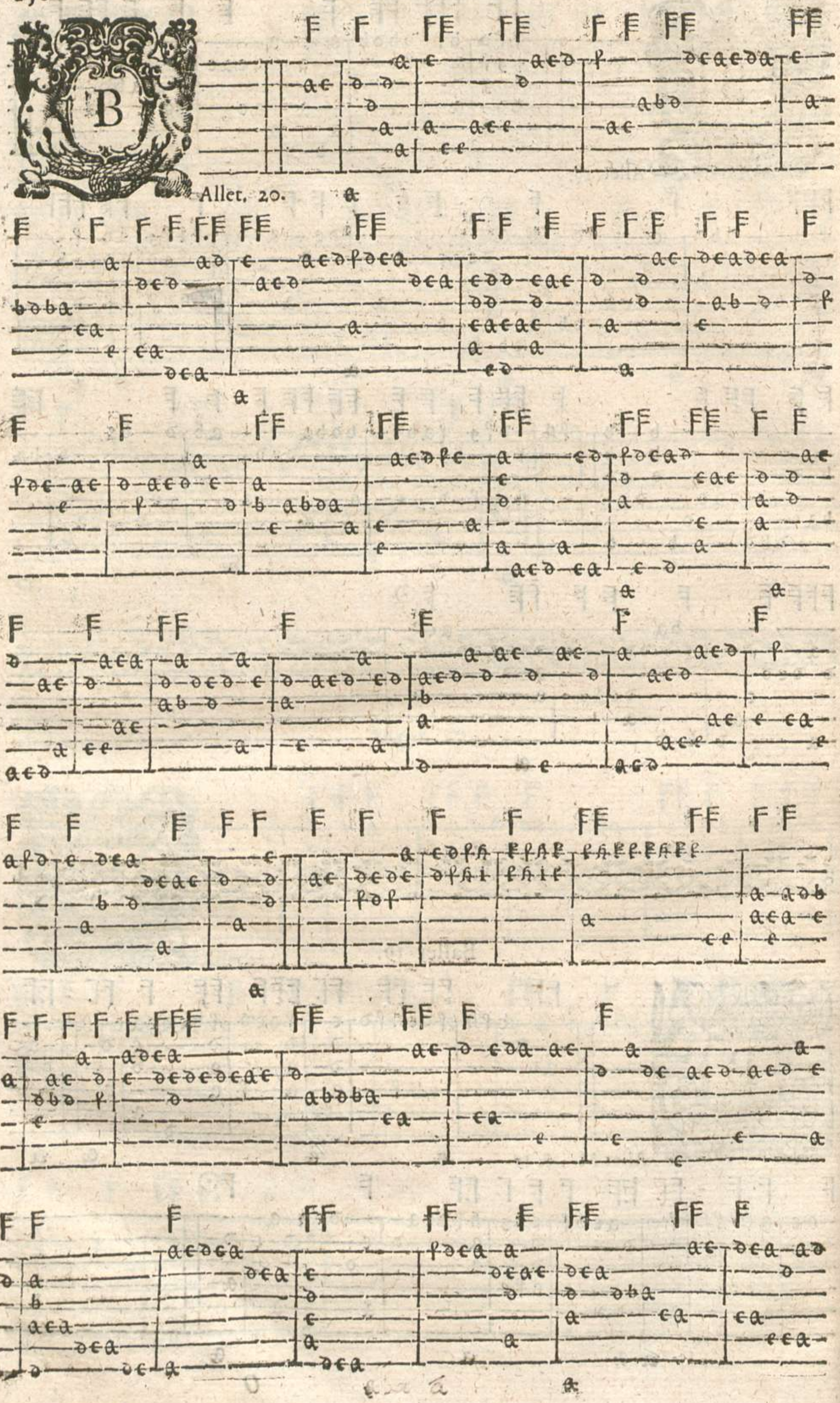
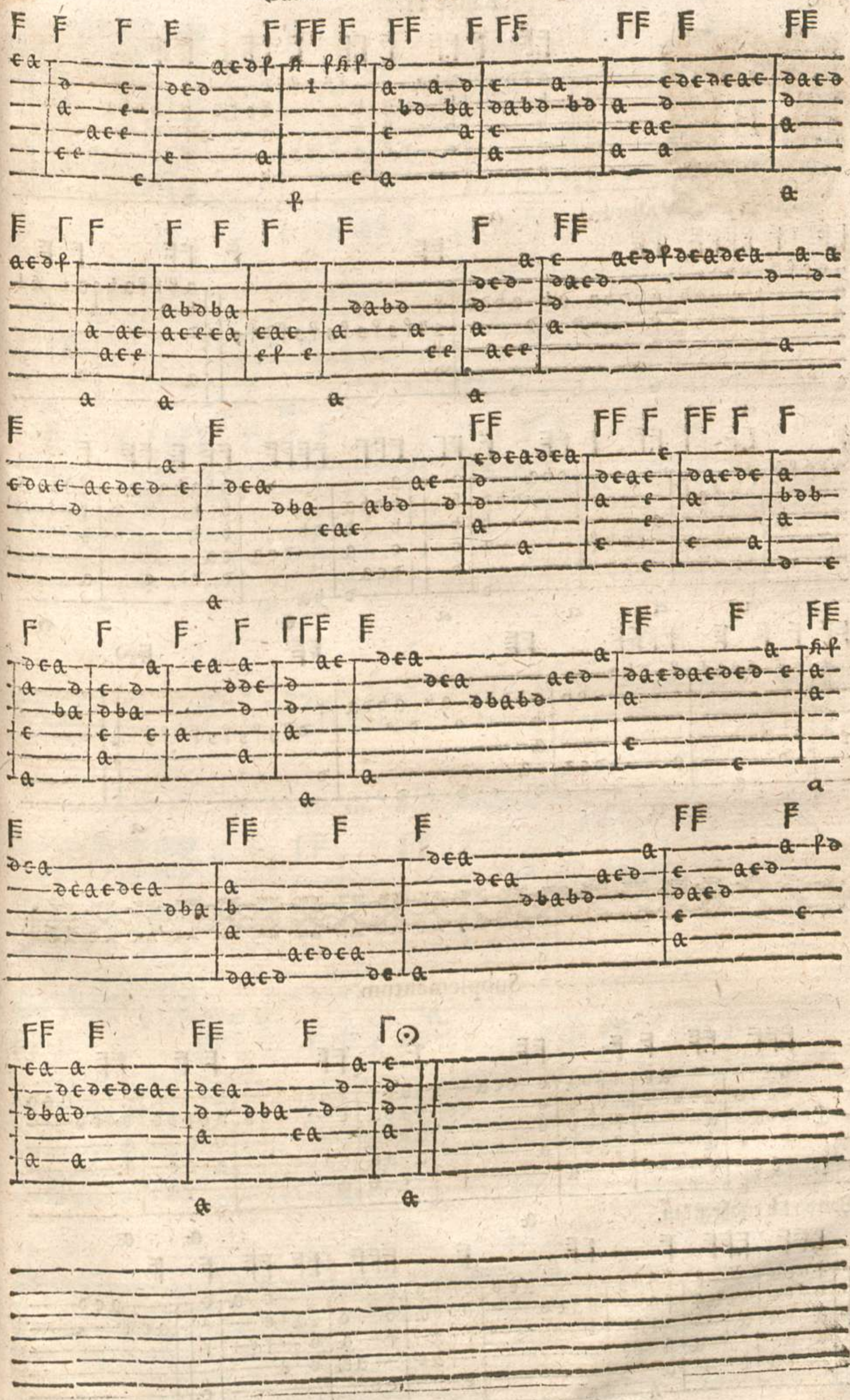
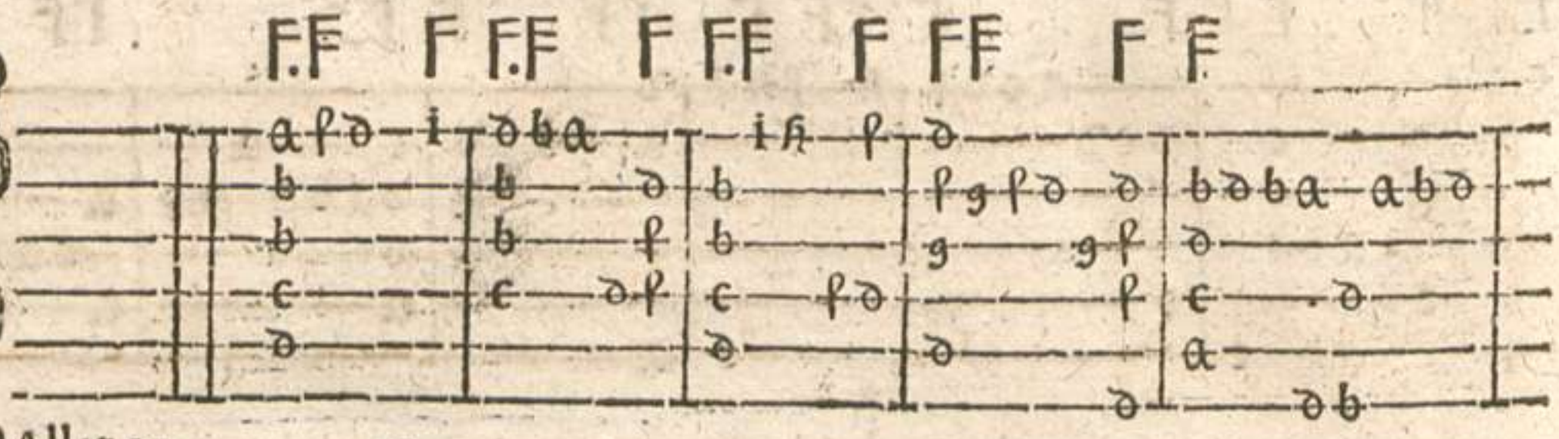


Ballet 20. En me revenant.



Allet. 20.





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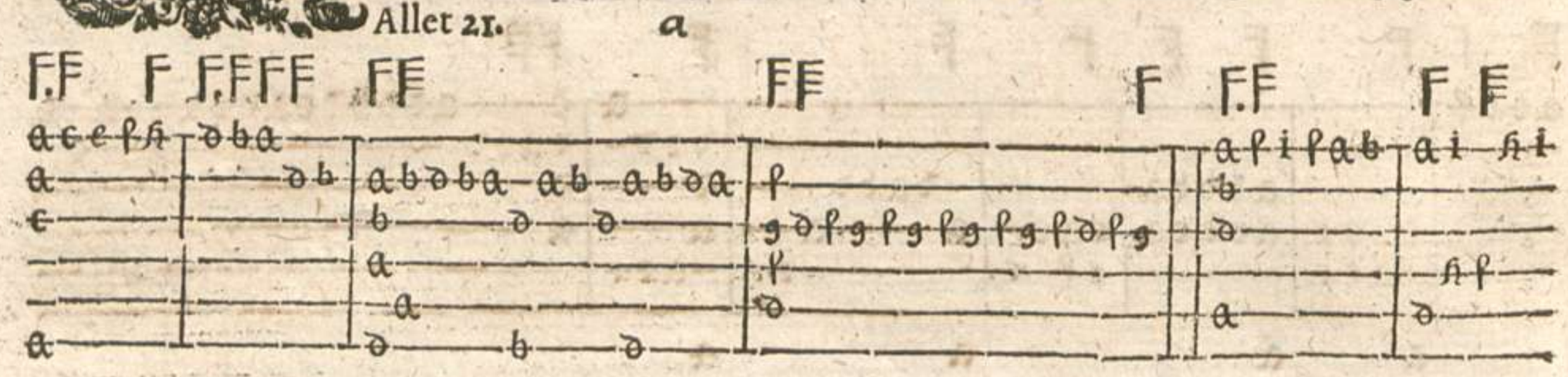
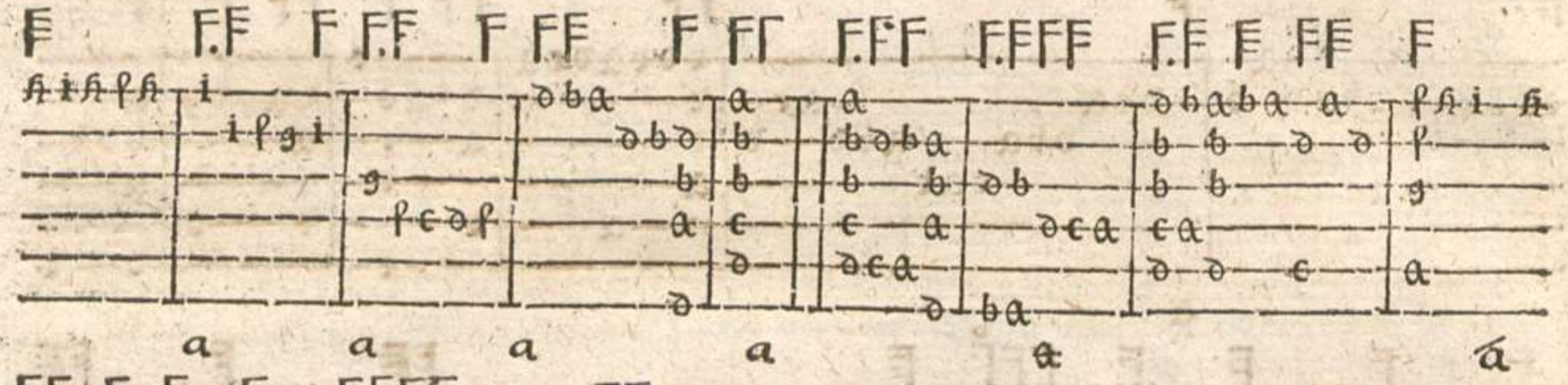
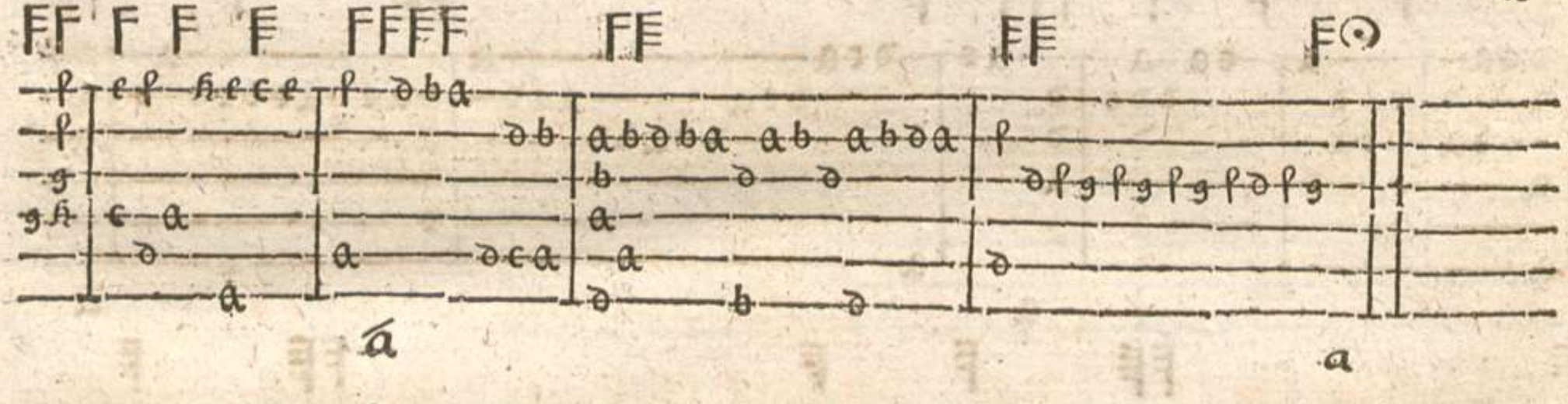
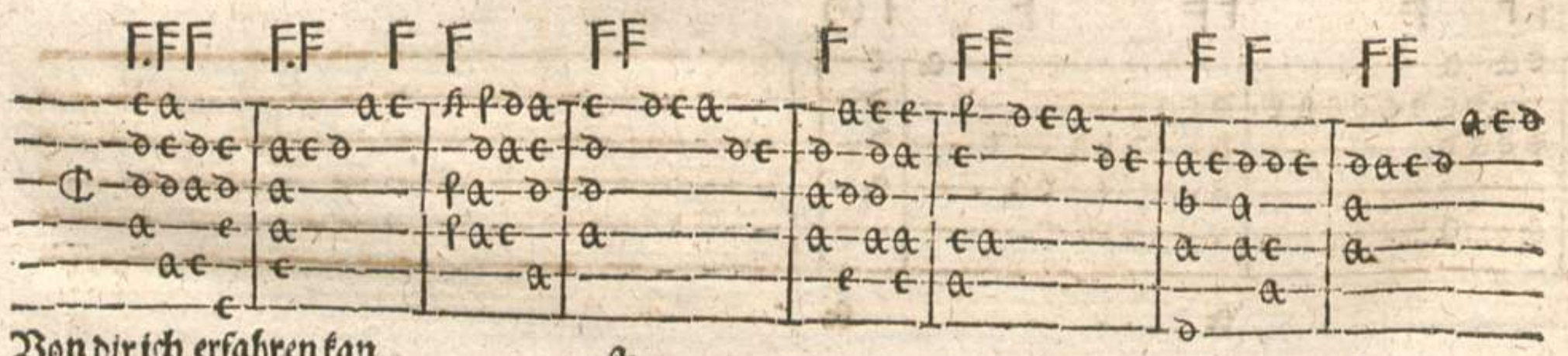


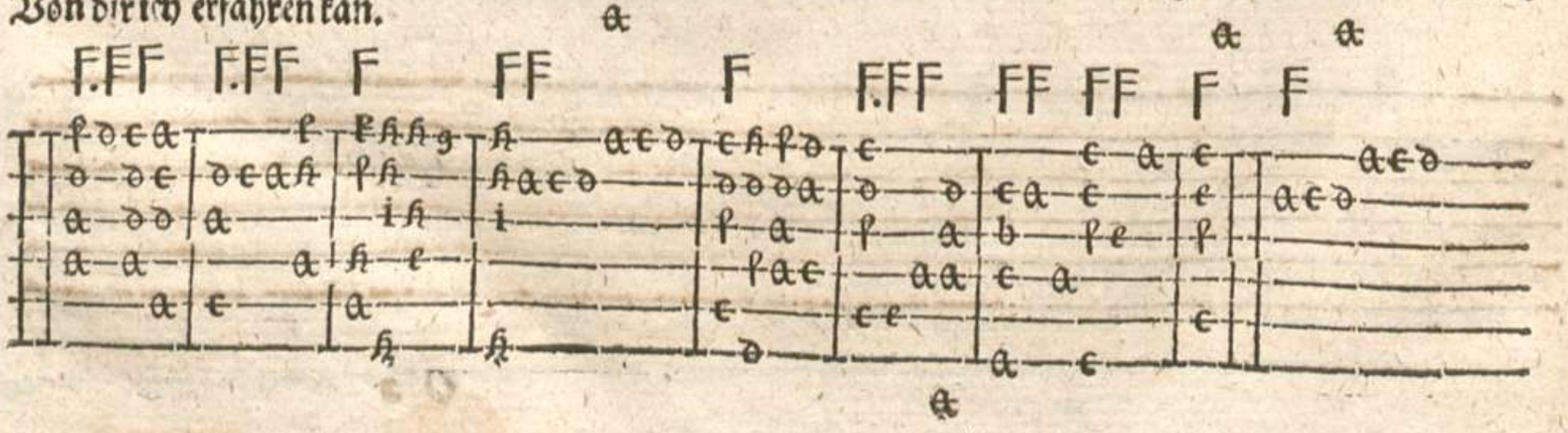




Subplementum.



Von dir ich erfahren kan.



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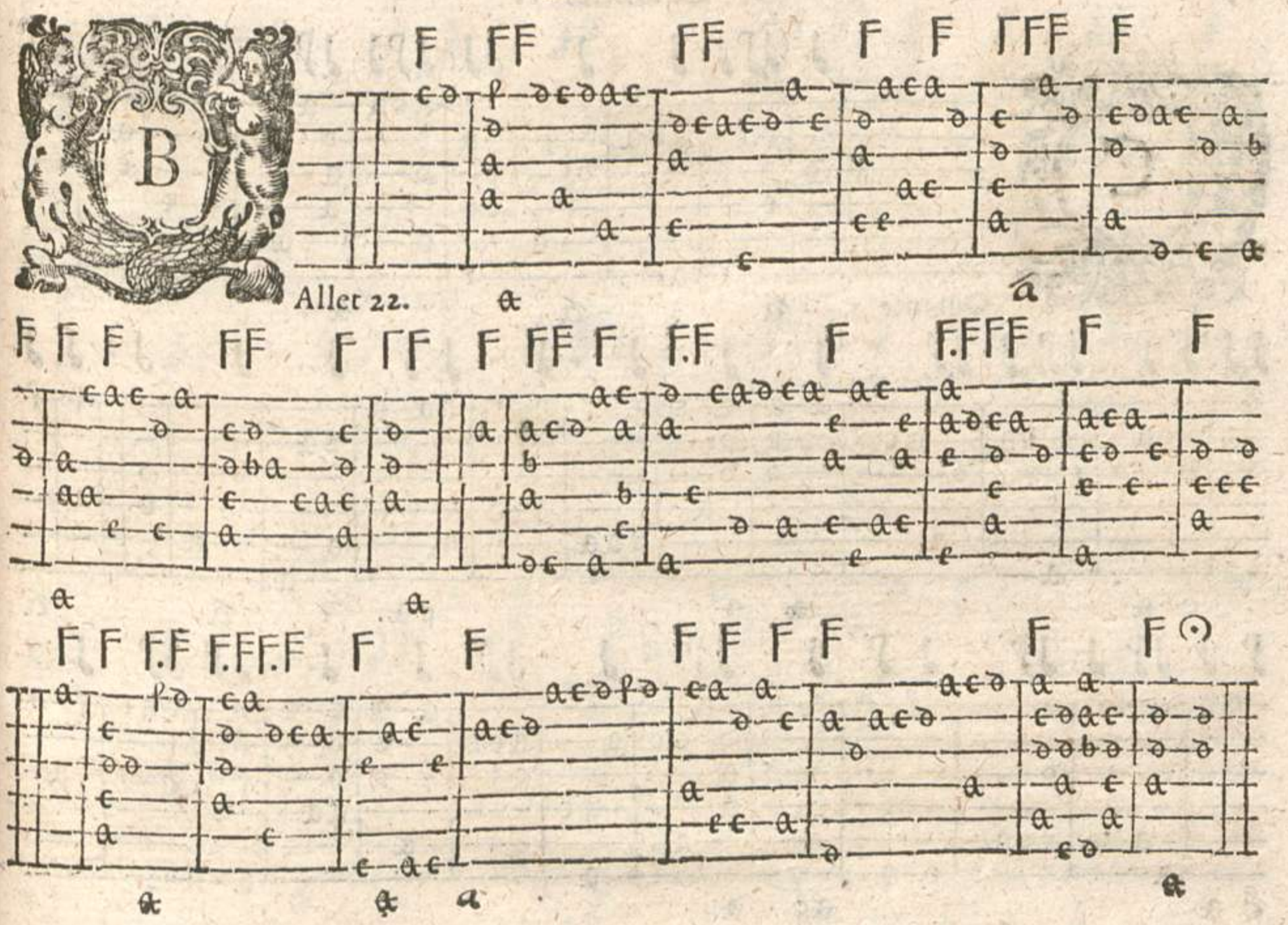
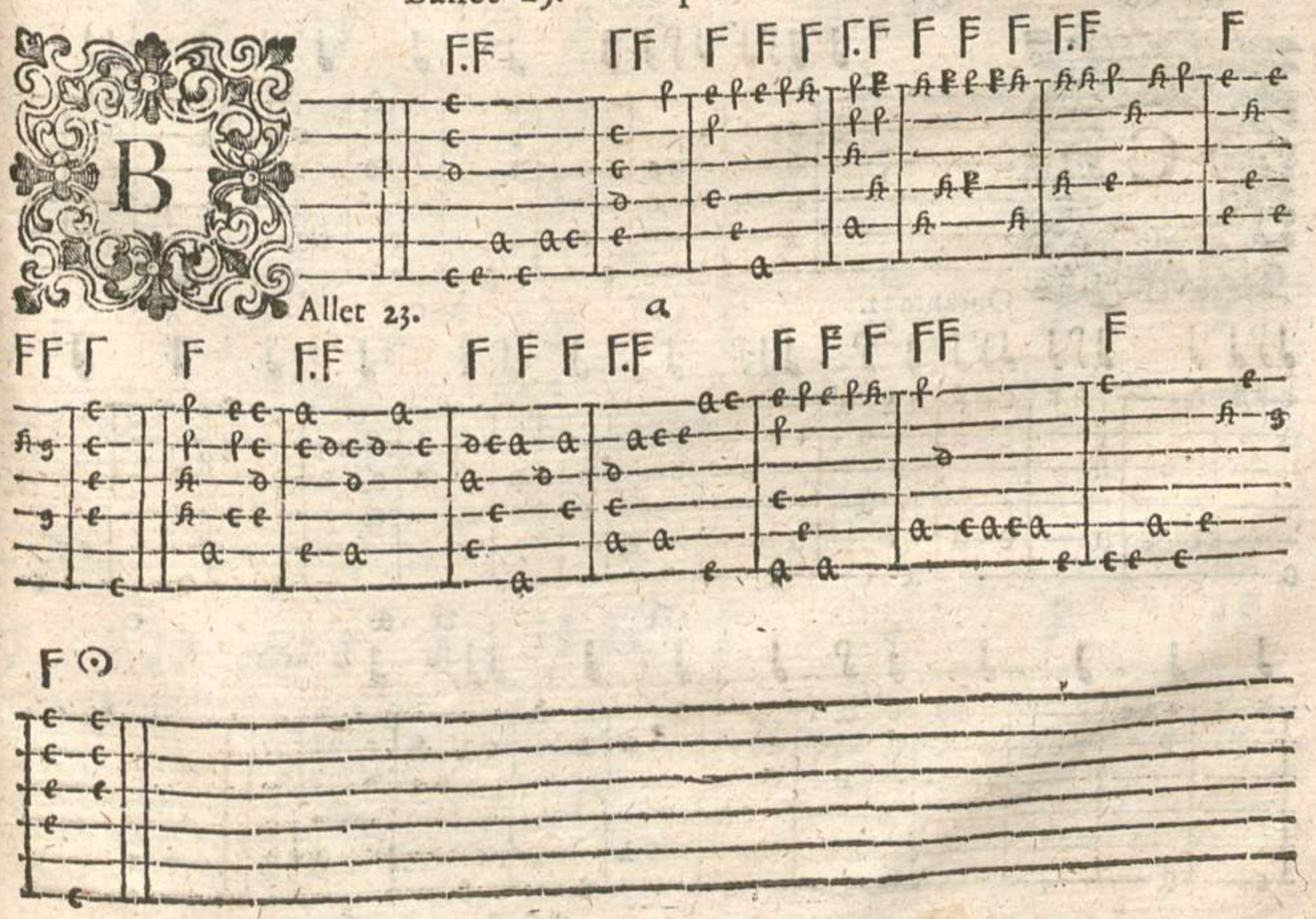
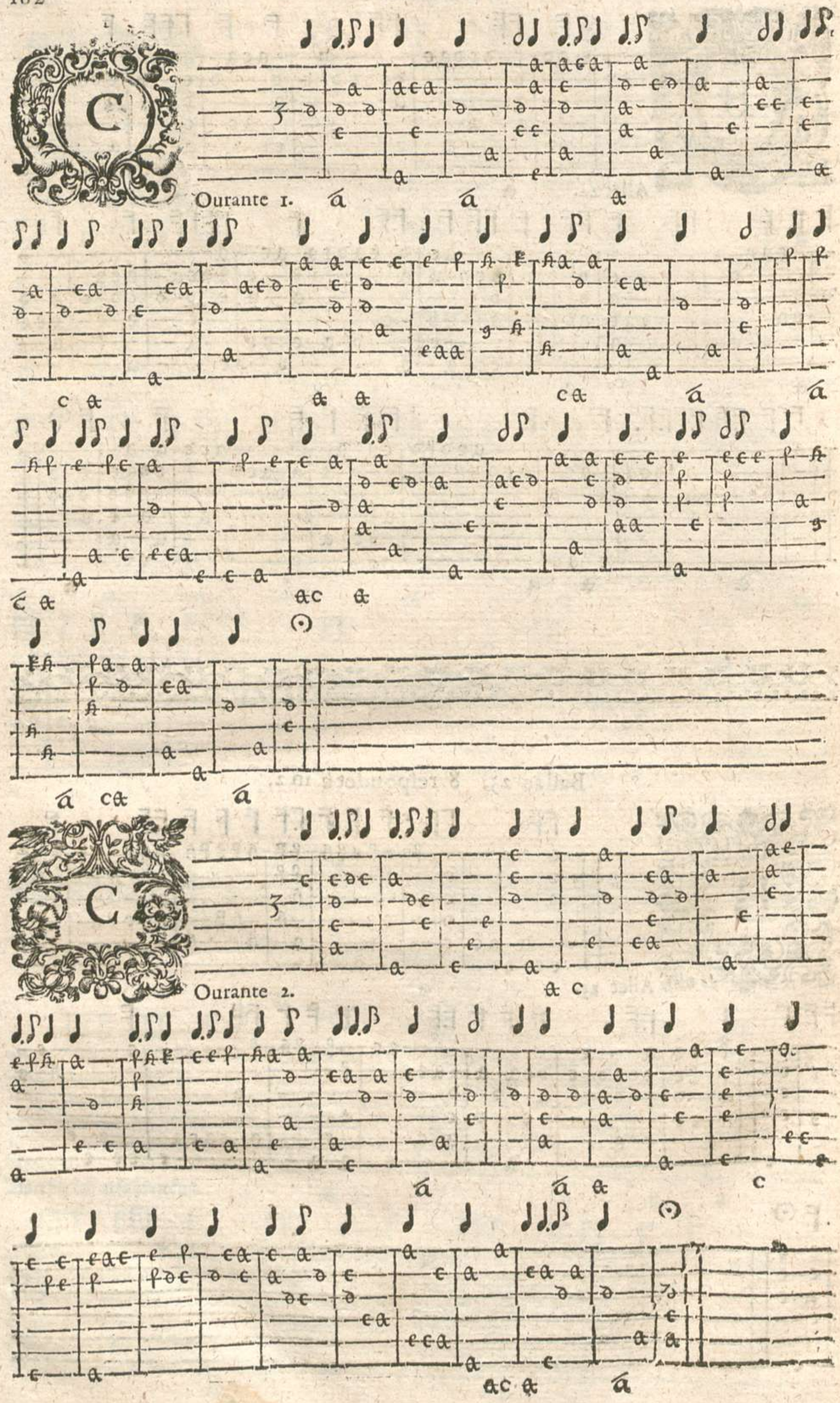
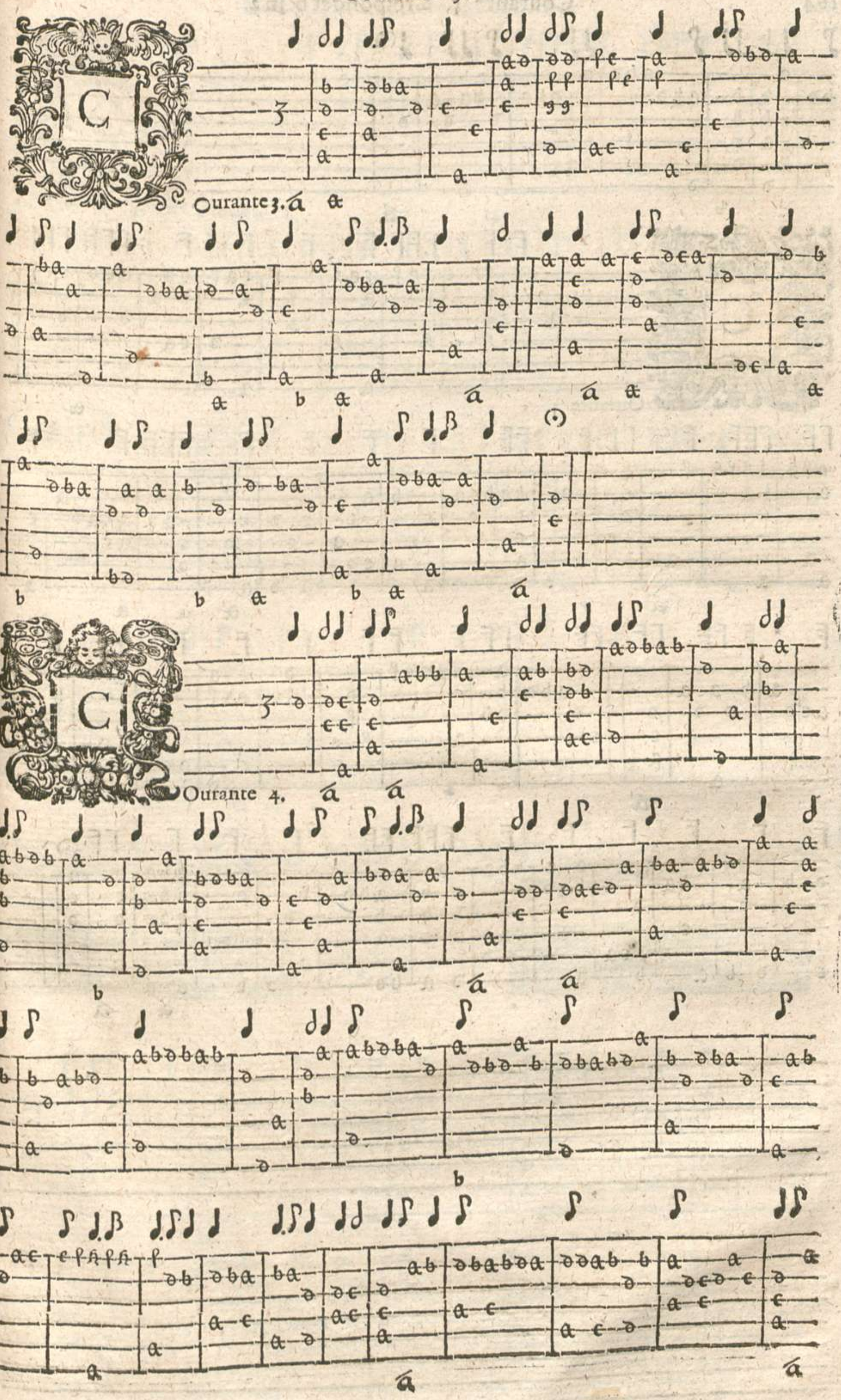


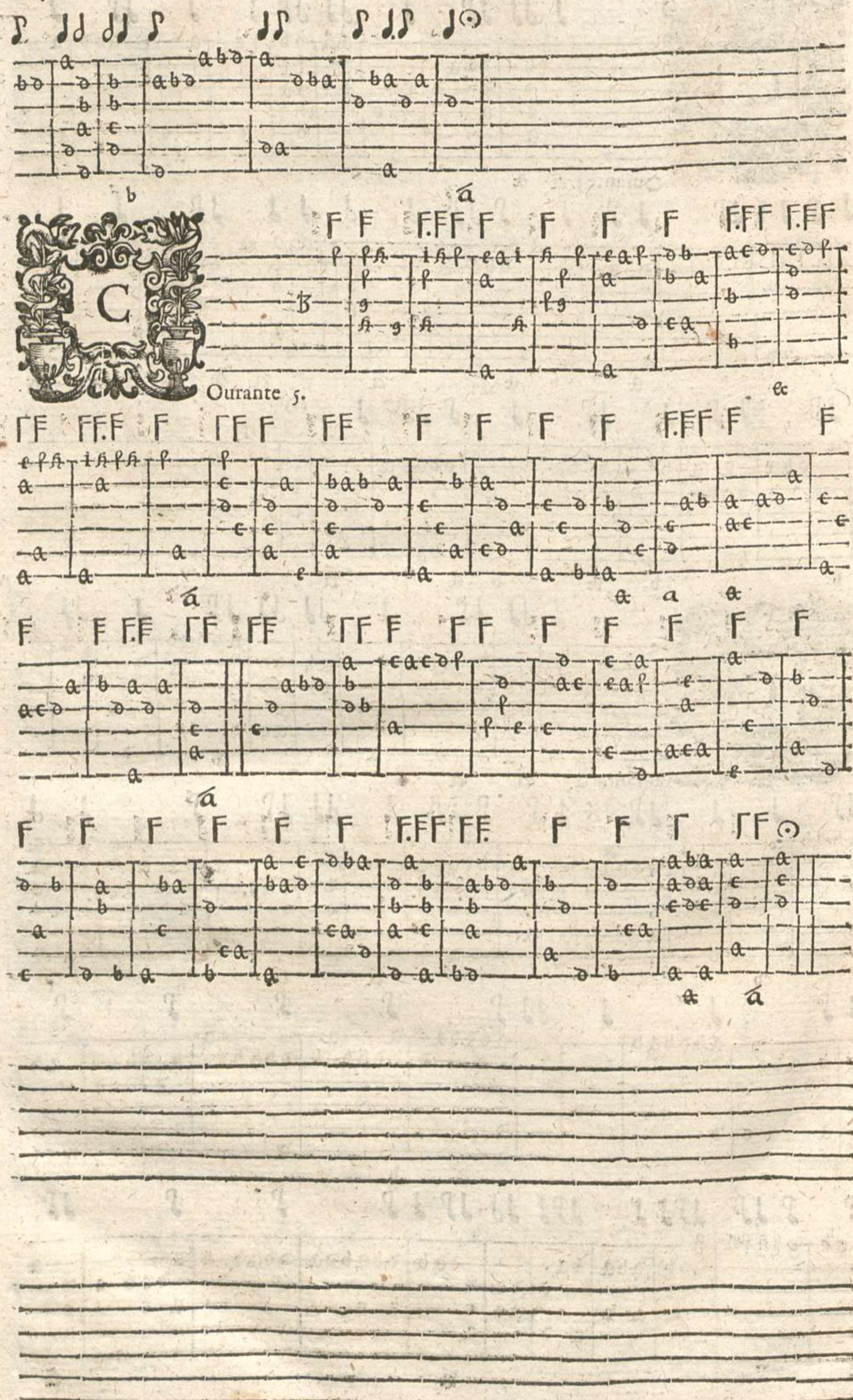
Ballet 23. 8. respondet c. in 2.



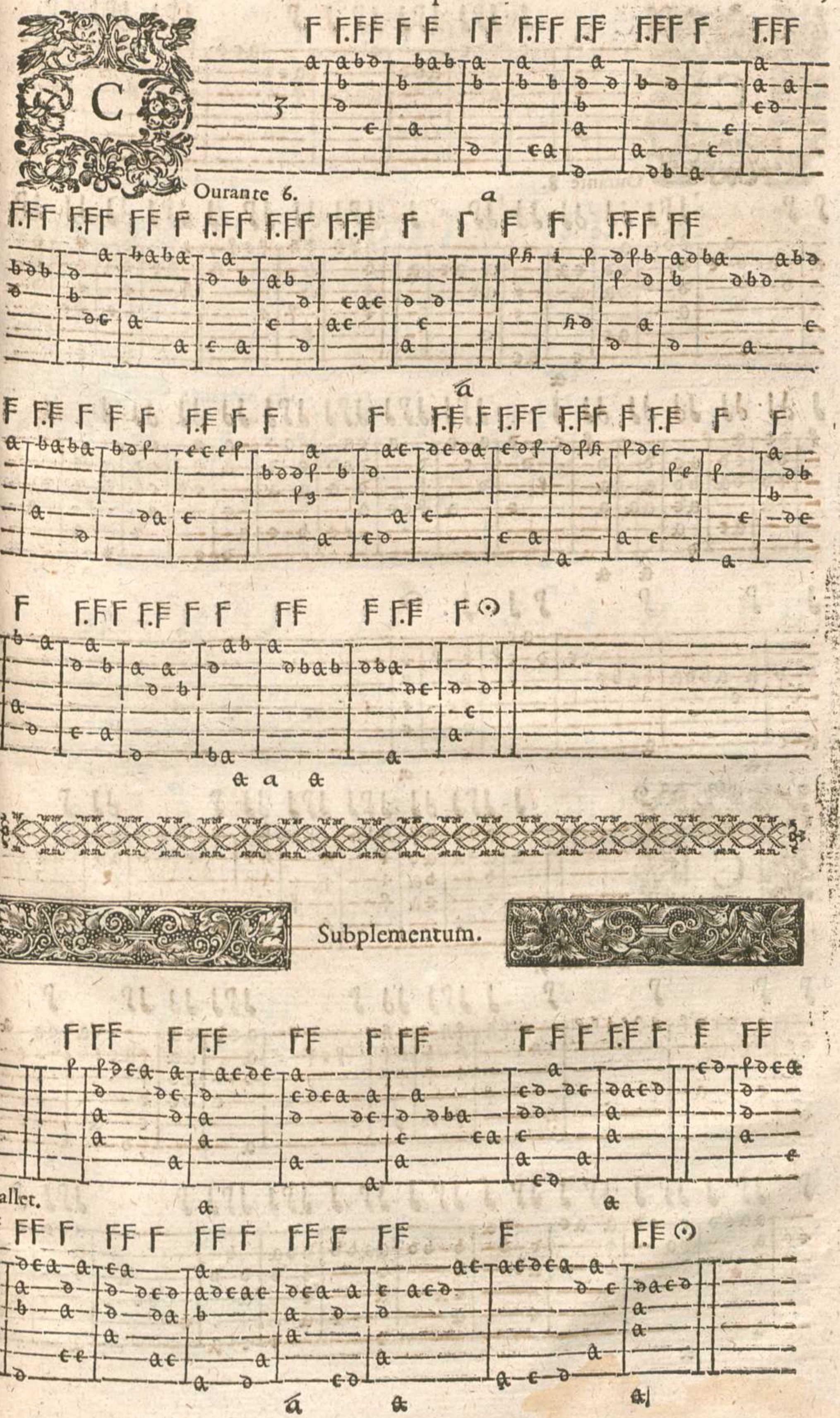

Courante 1.
Courante 2.


Courante 3.
Courante 4.

Courante 5. 8. respondet b. in 2.

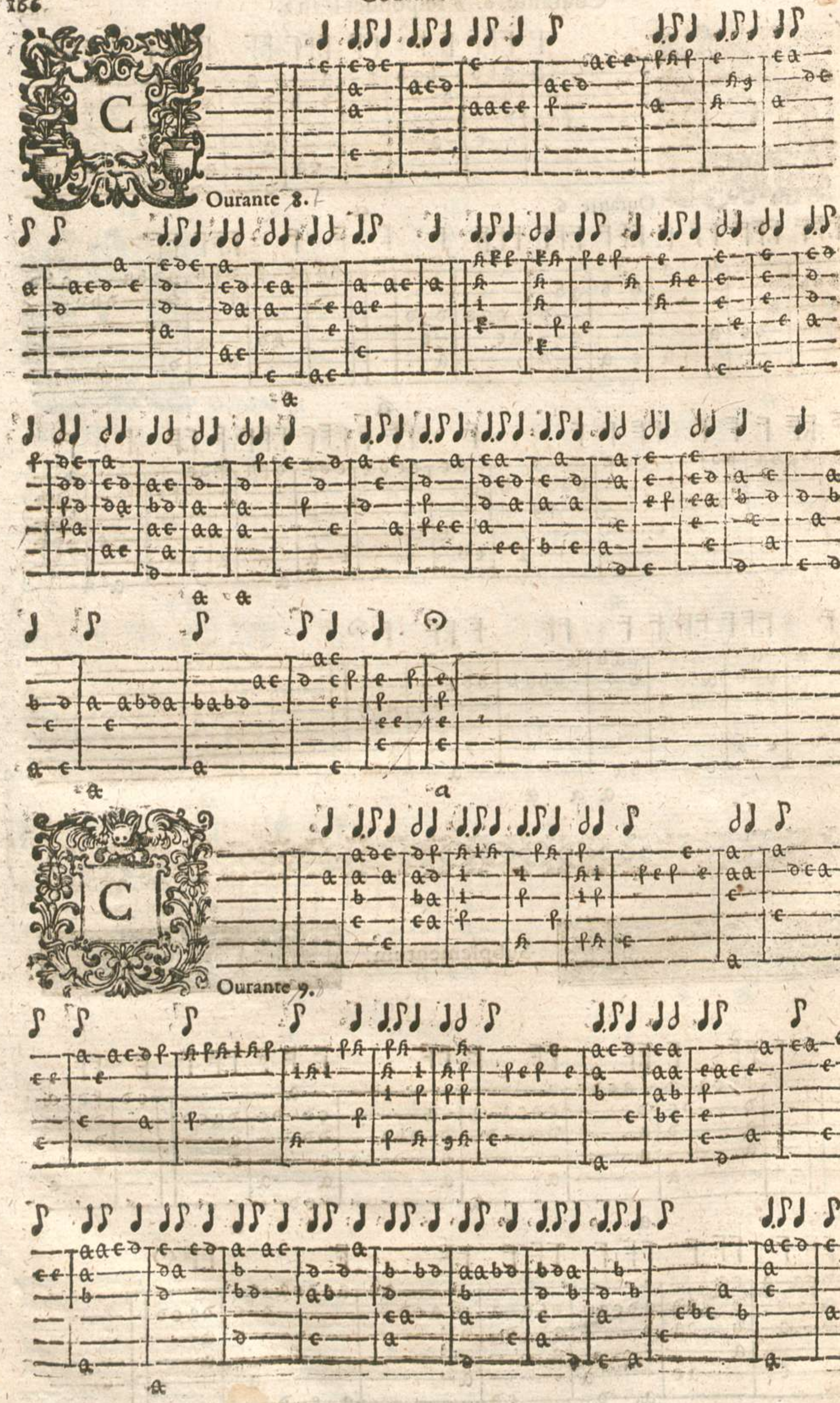


Ourante 5.



Ourante 6.

Ballet.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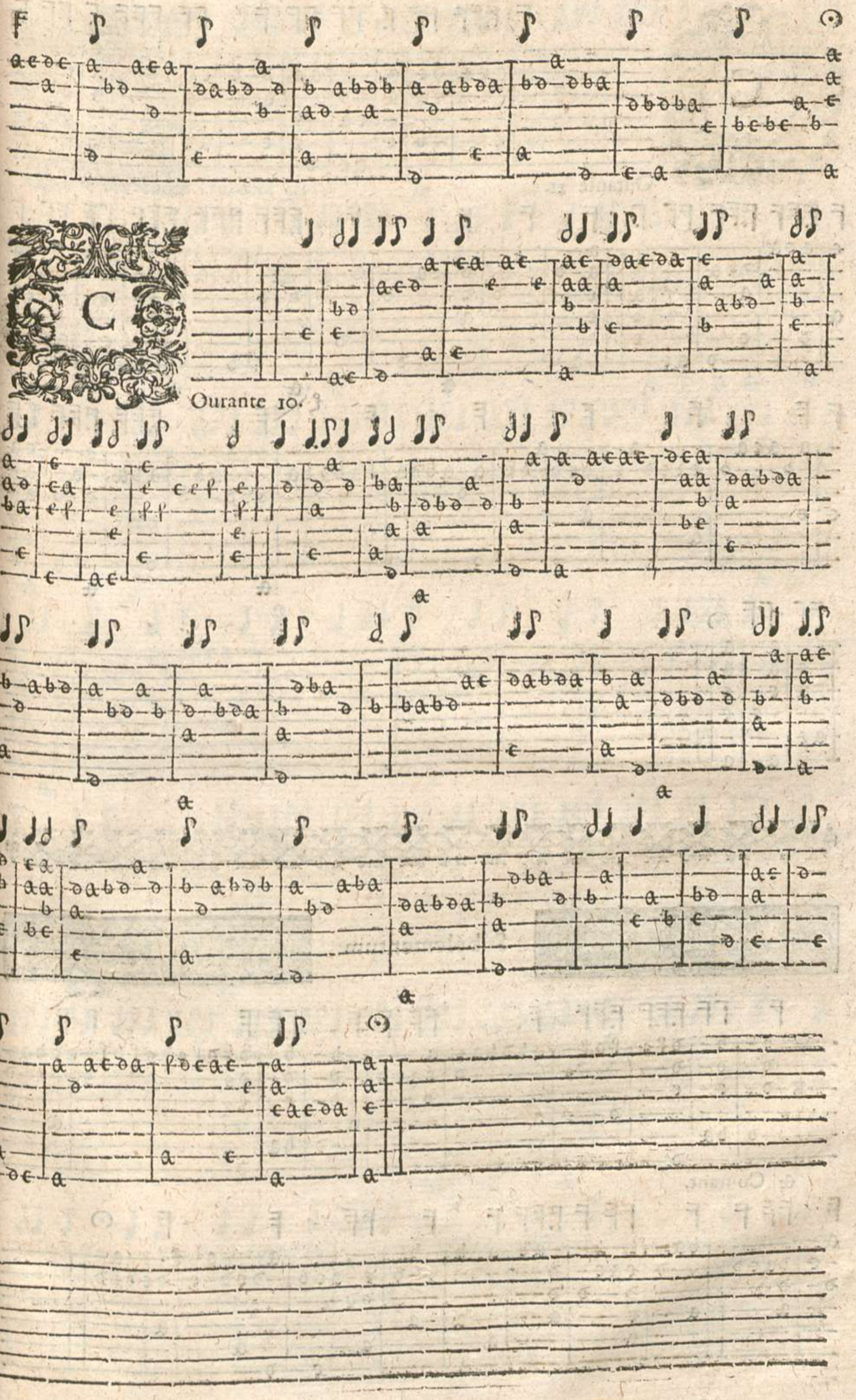
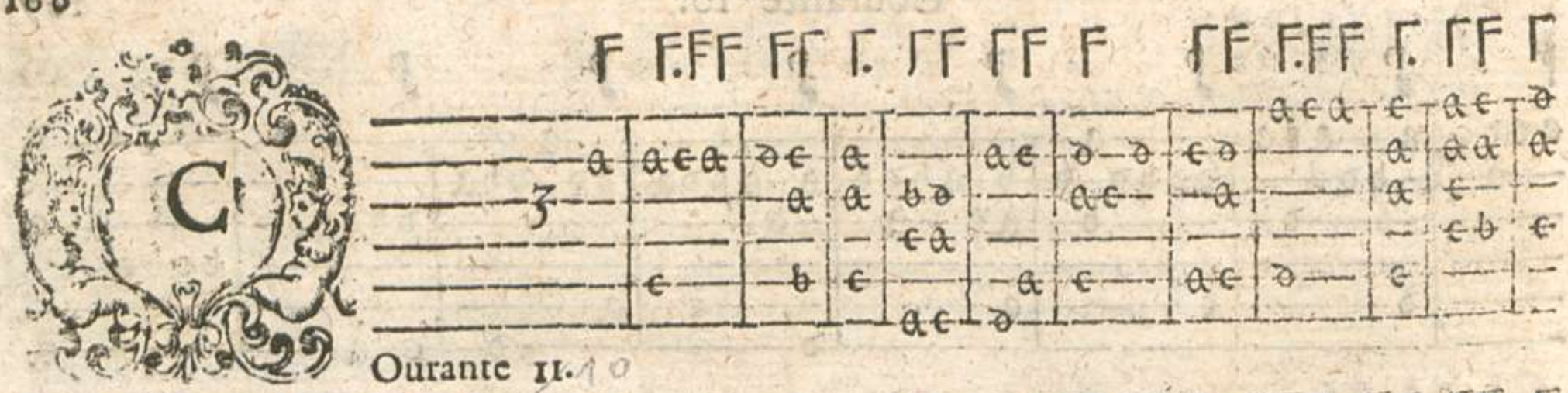
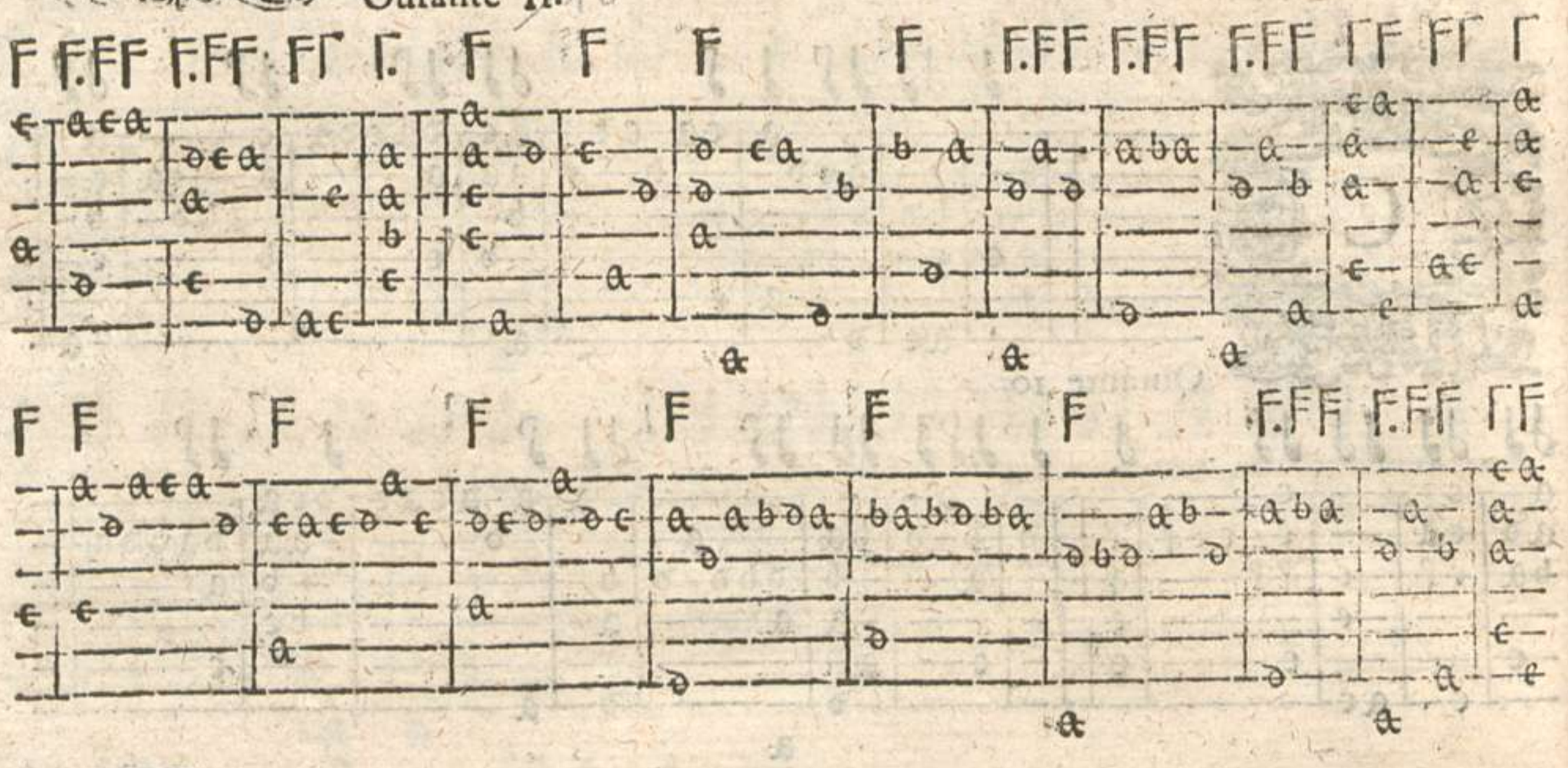
Ourante 9.

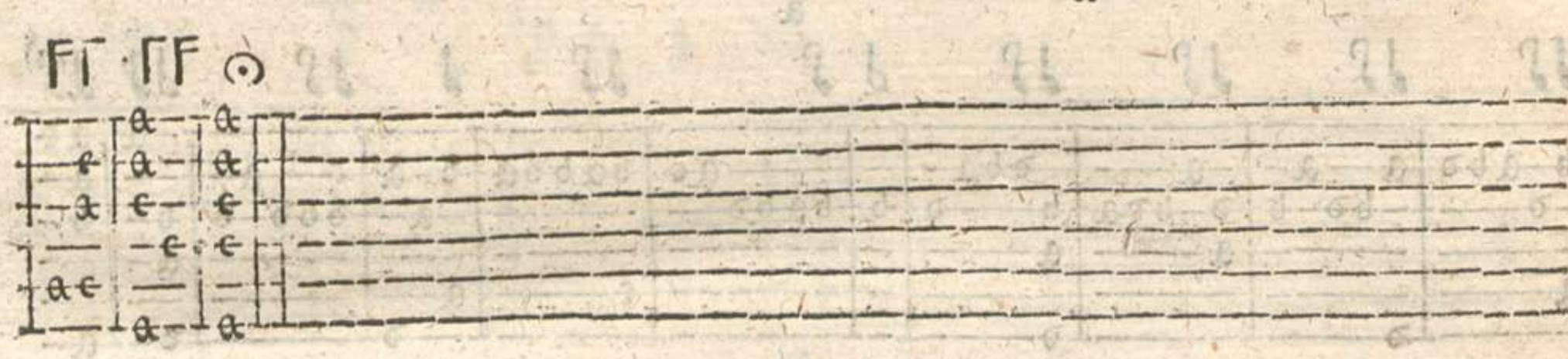

C
Ourante 10.

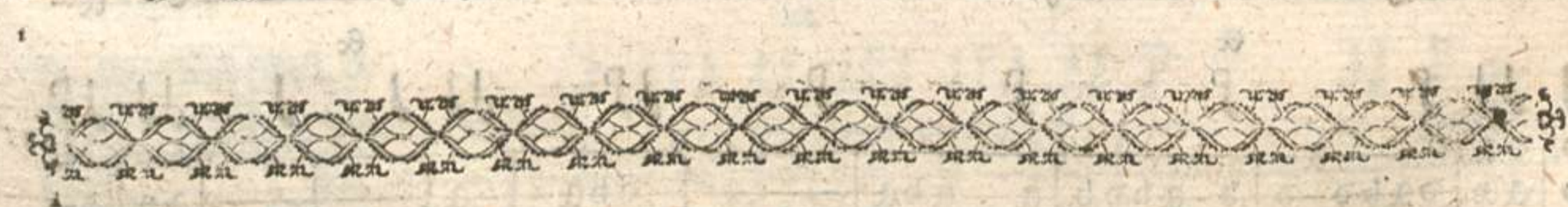
Courante II.

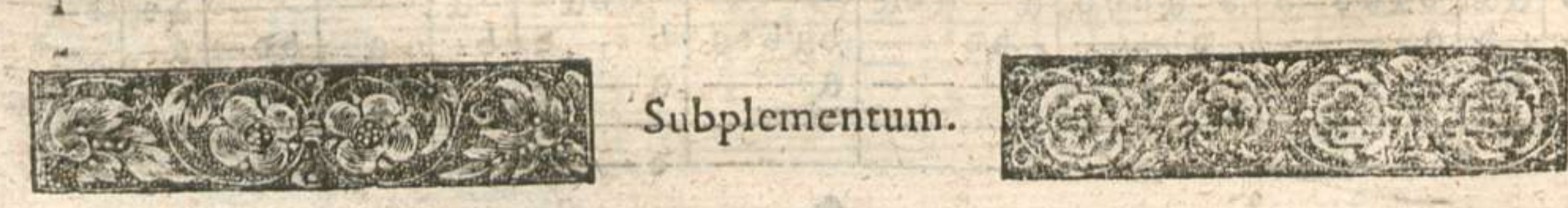


Courante II.

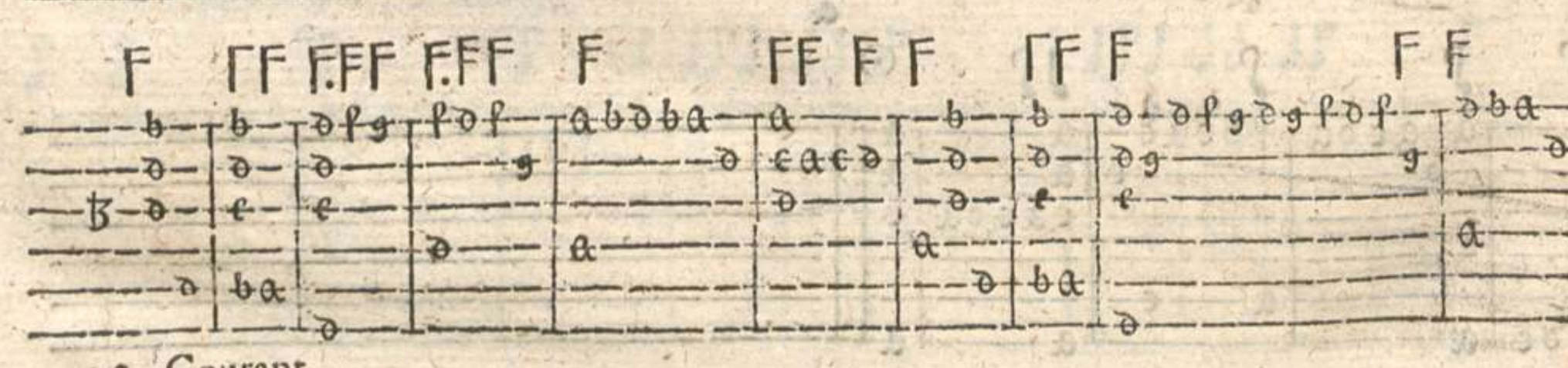




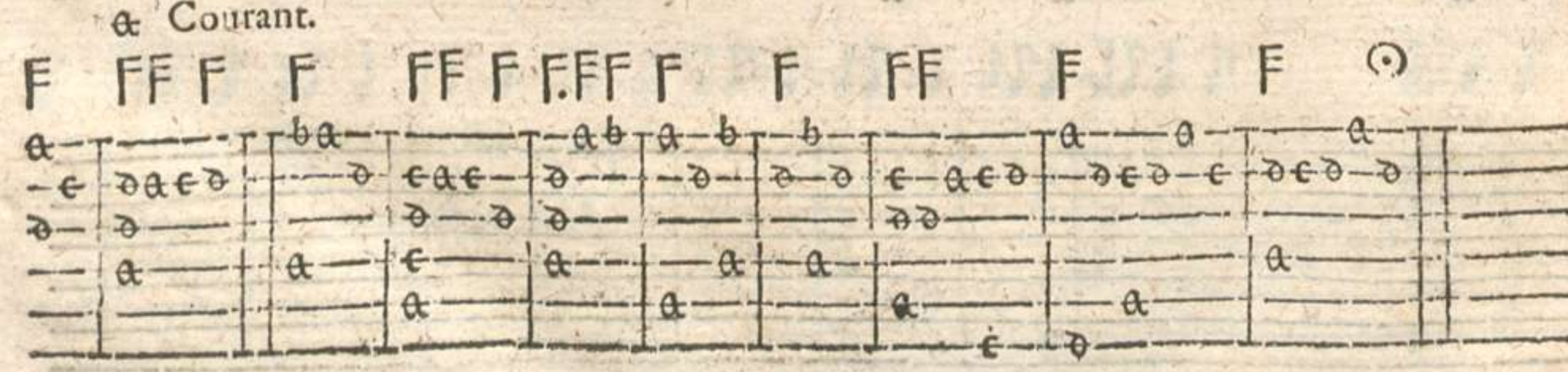


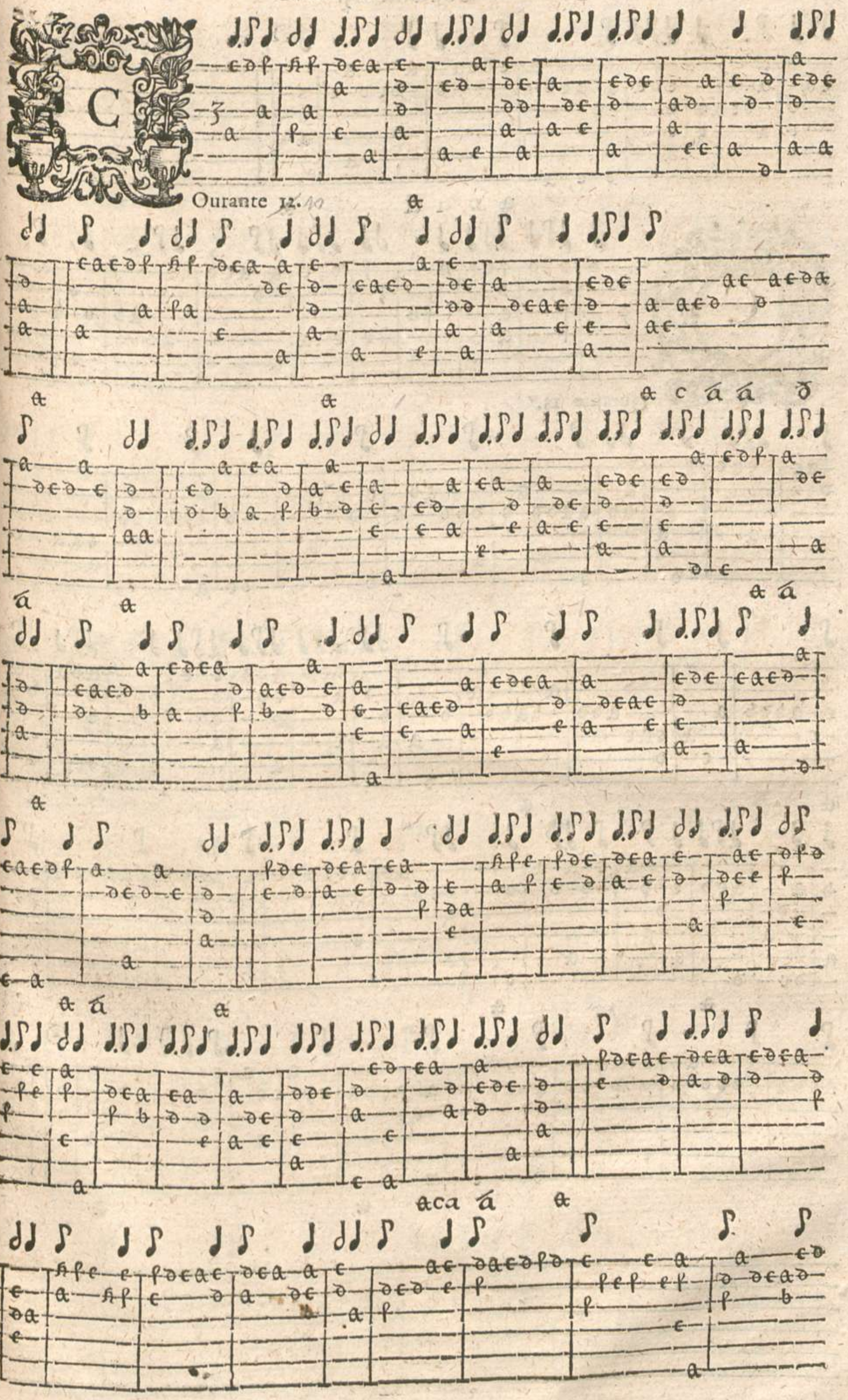


Subplementum.



Courant.

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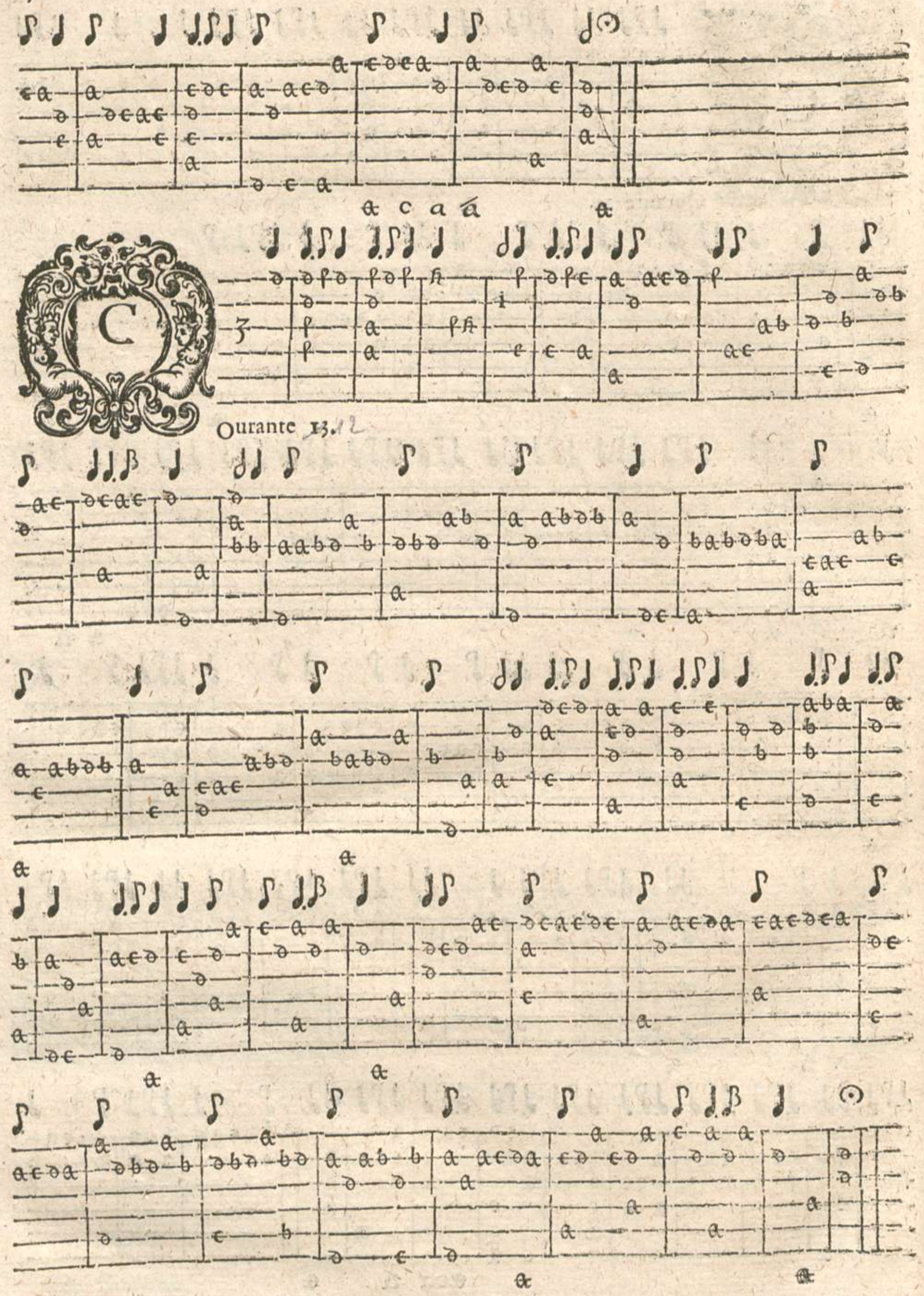
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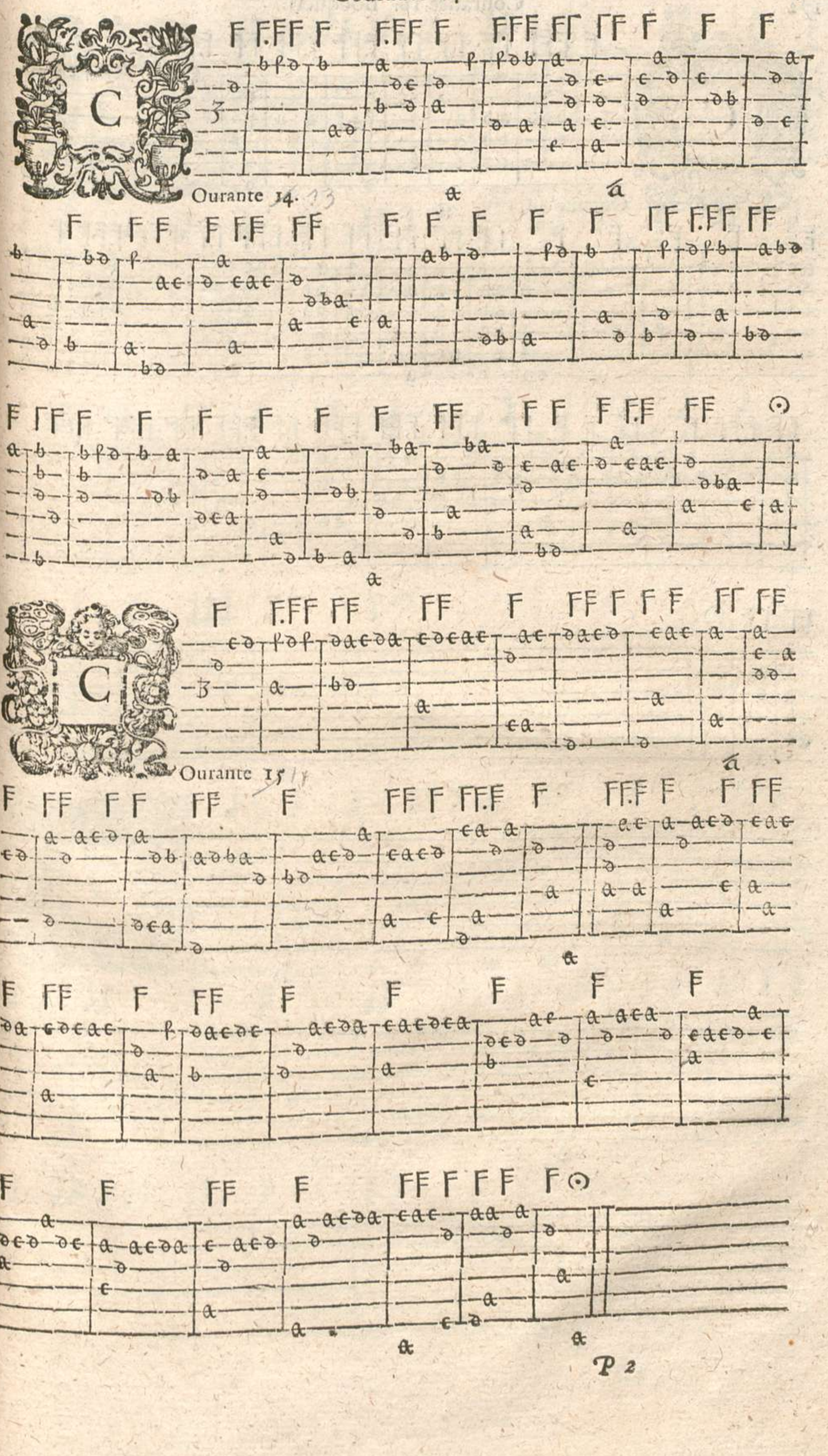
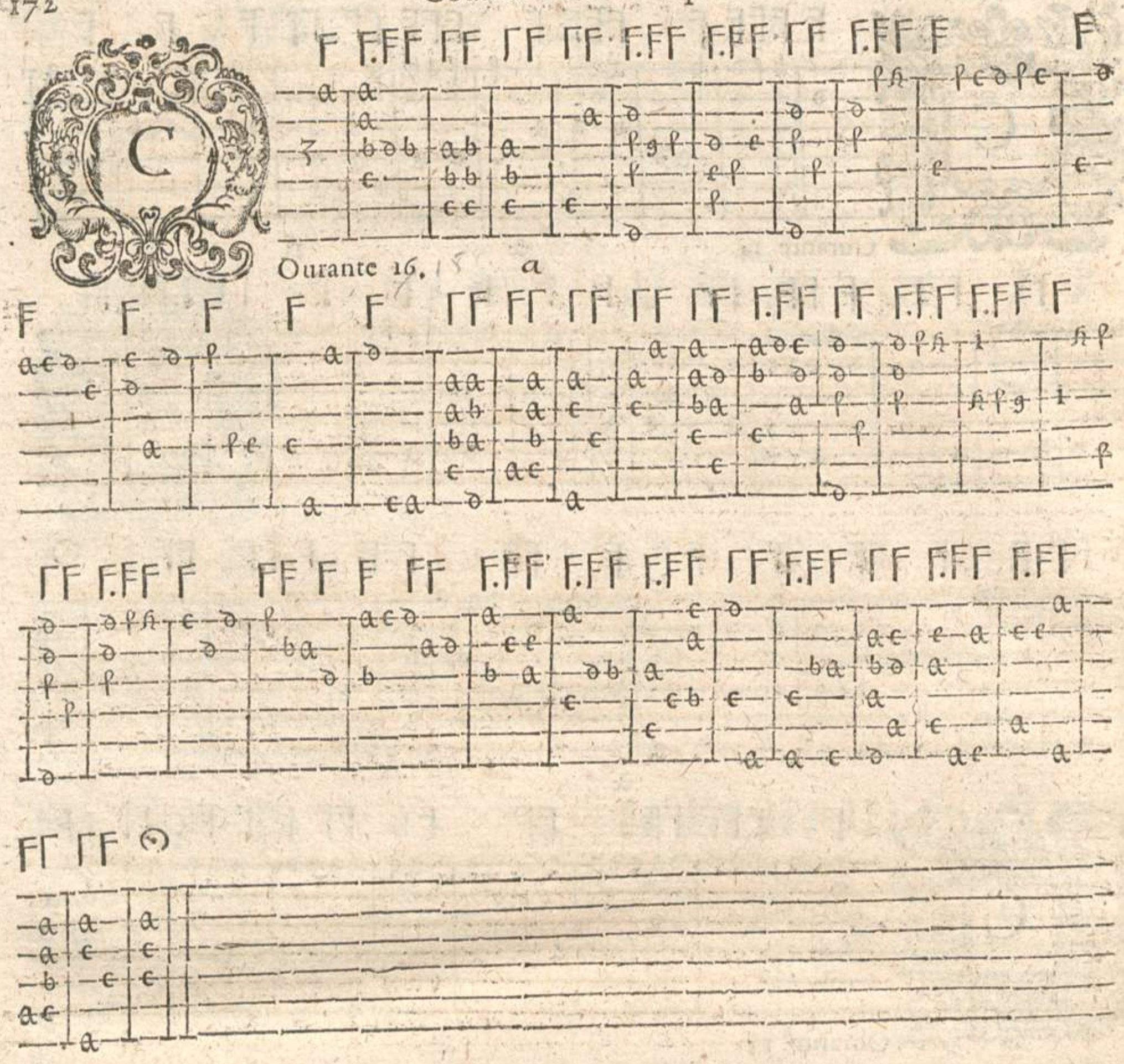
Courante 13.


Ourante 14.
Ourante 15

Courante 16. Bocqueti.



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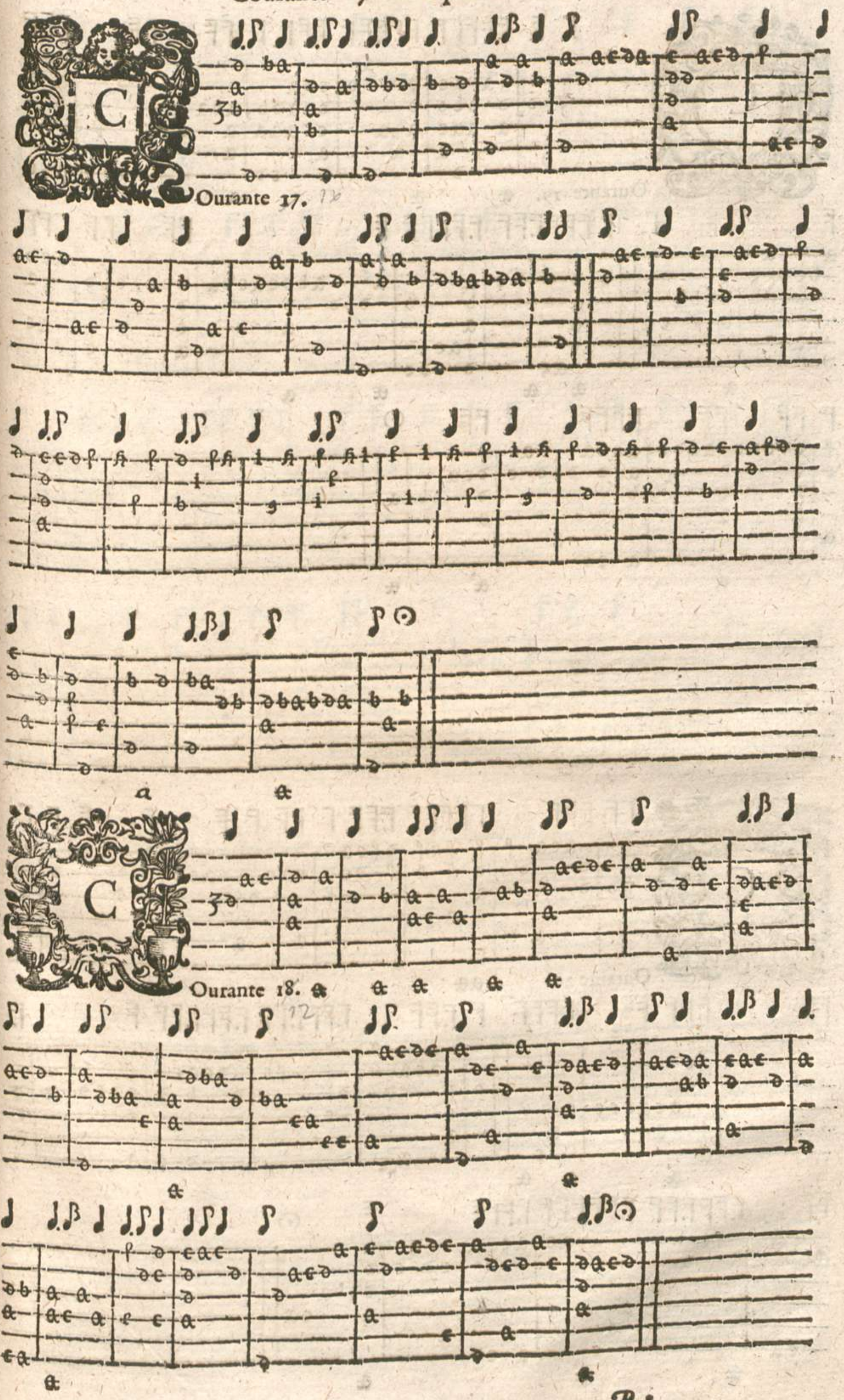
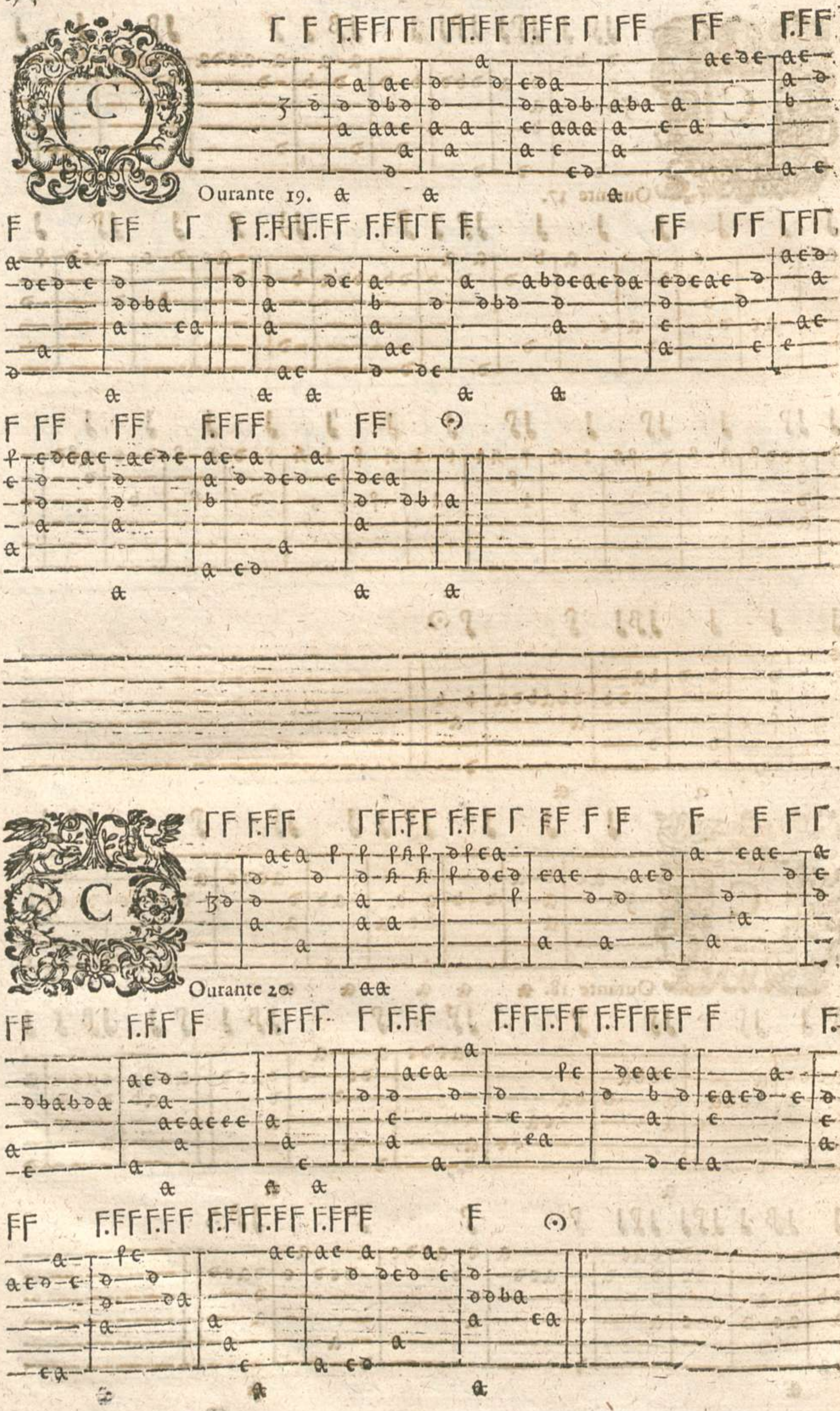
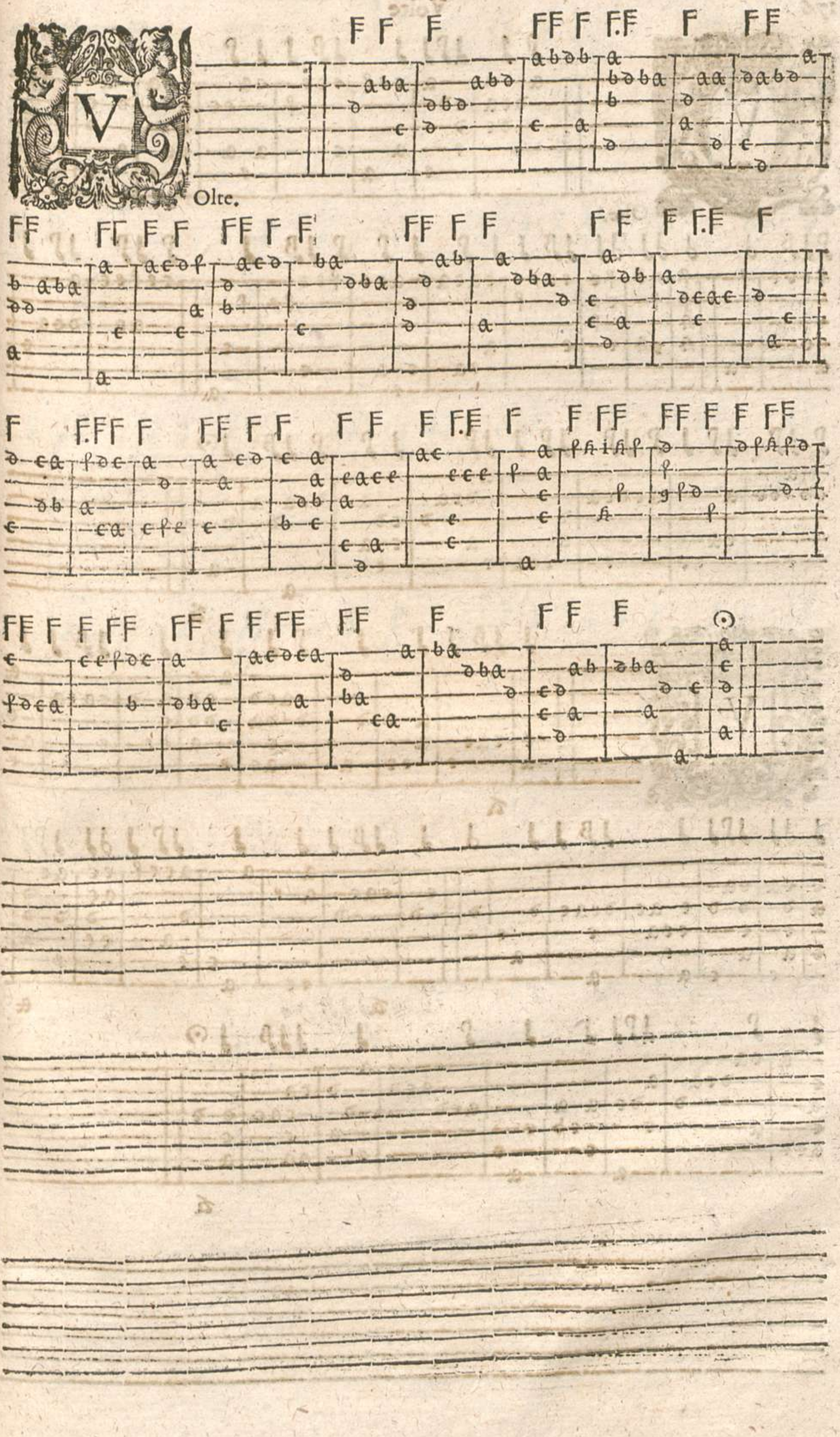

Ourante 17.
Ourante 18.


Courante 19.
Courante 20.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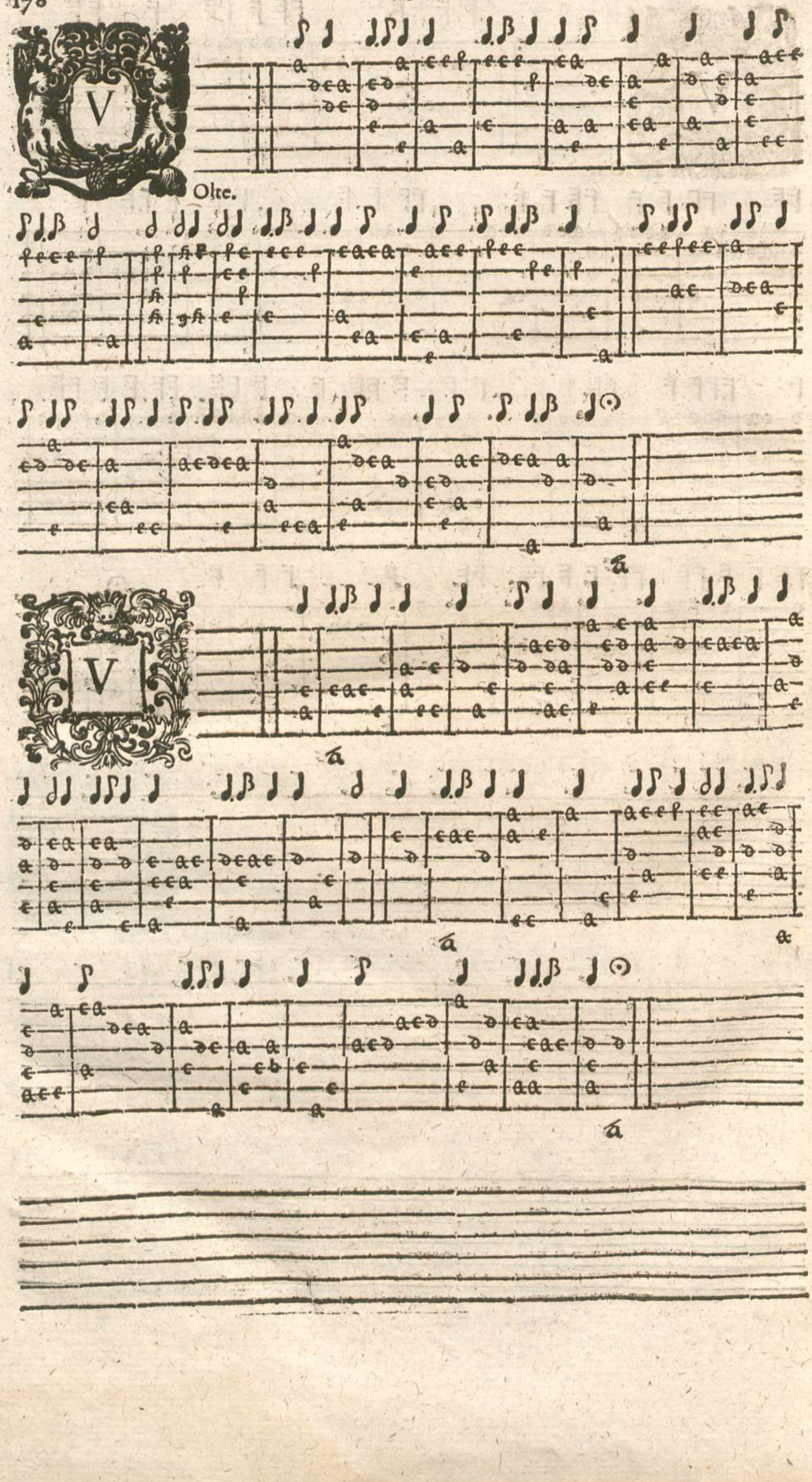
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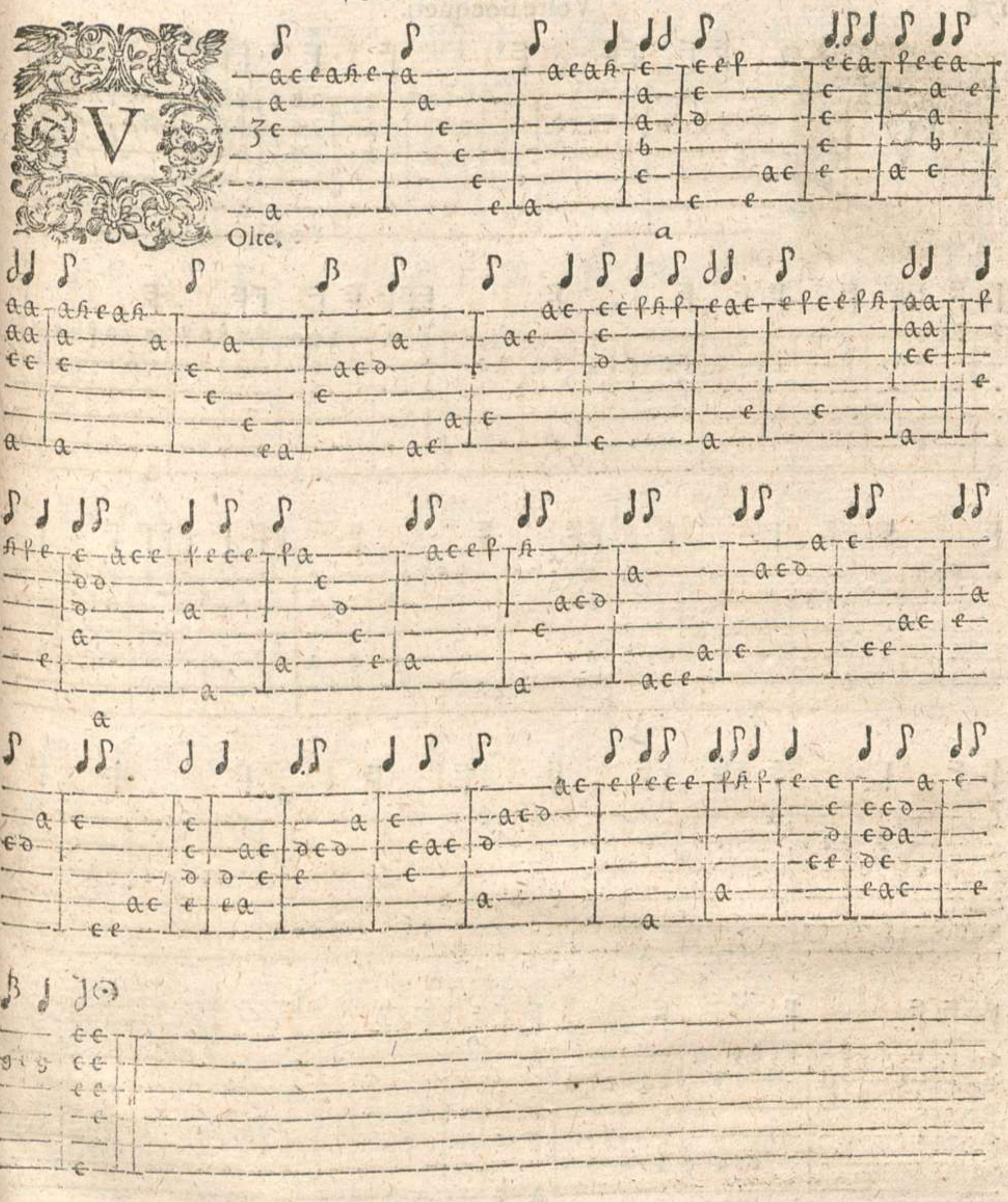
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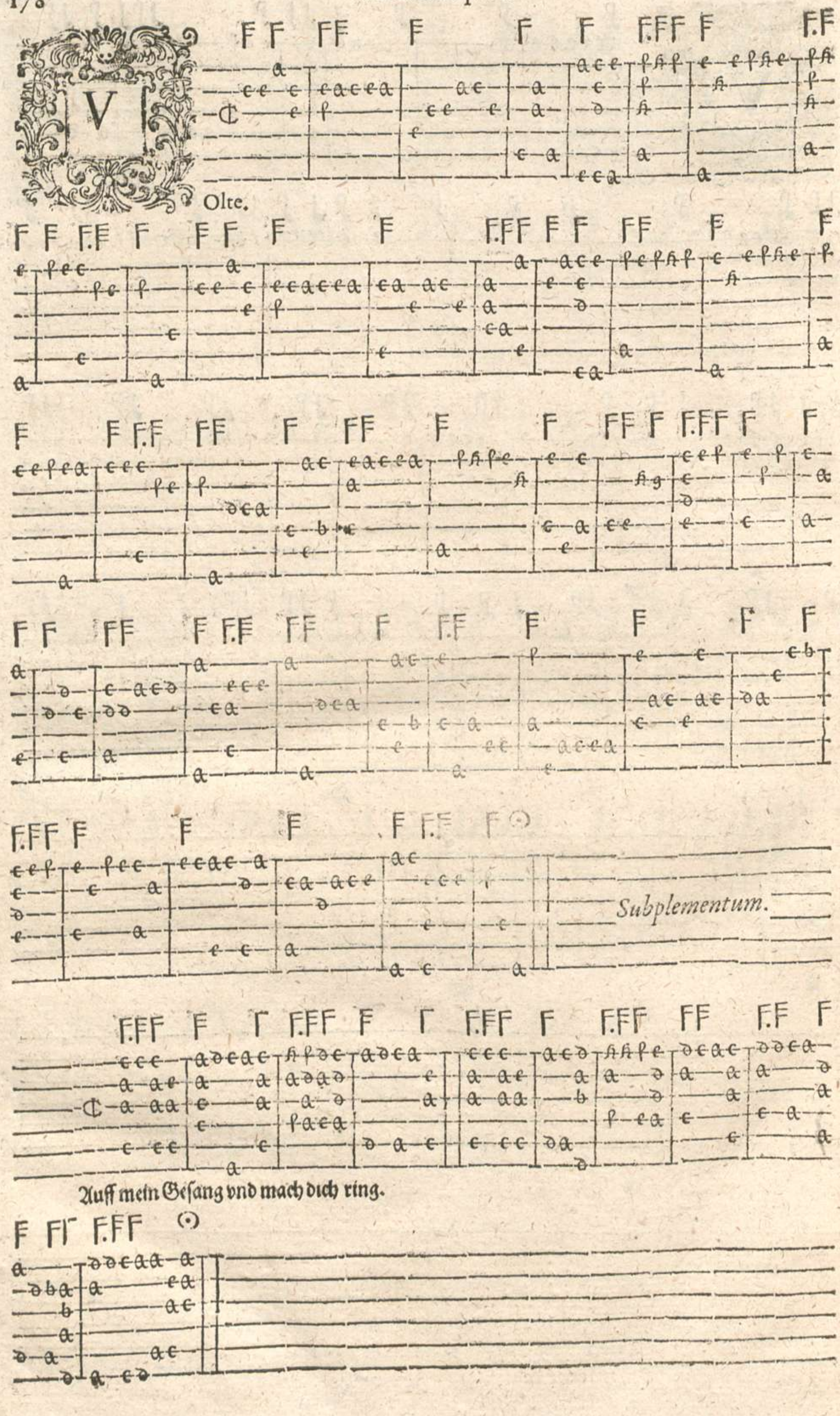
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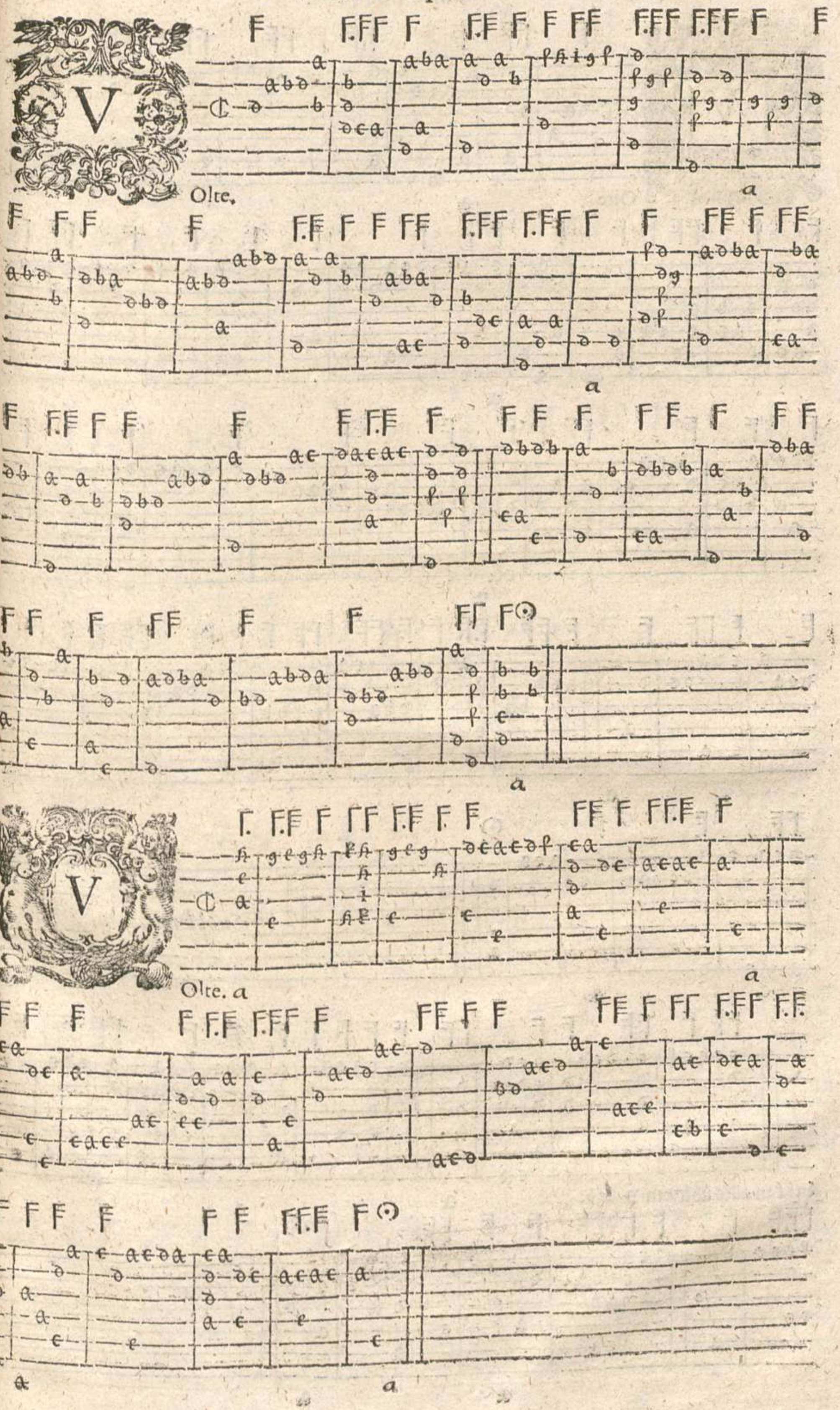
Subplementum.
Auff mein Gesang vnd mach dich ring.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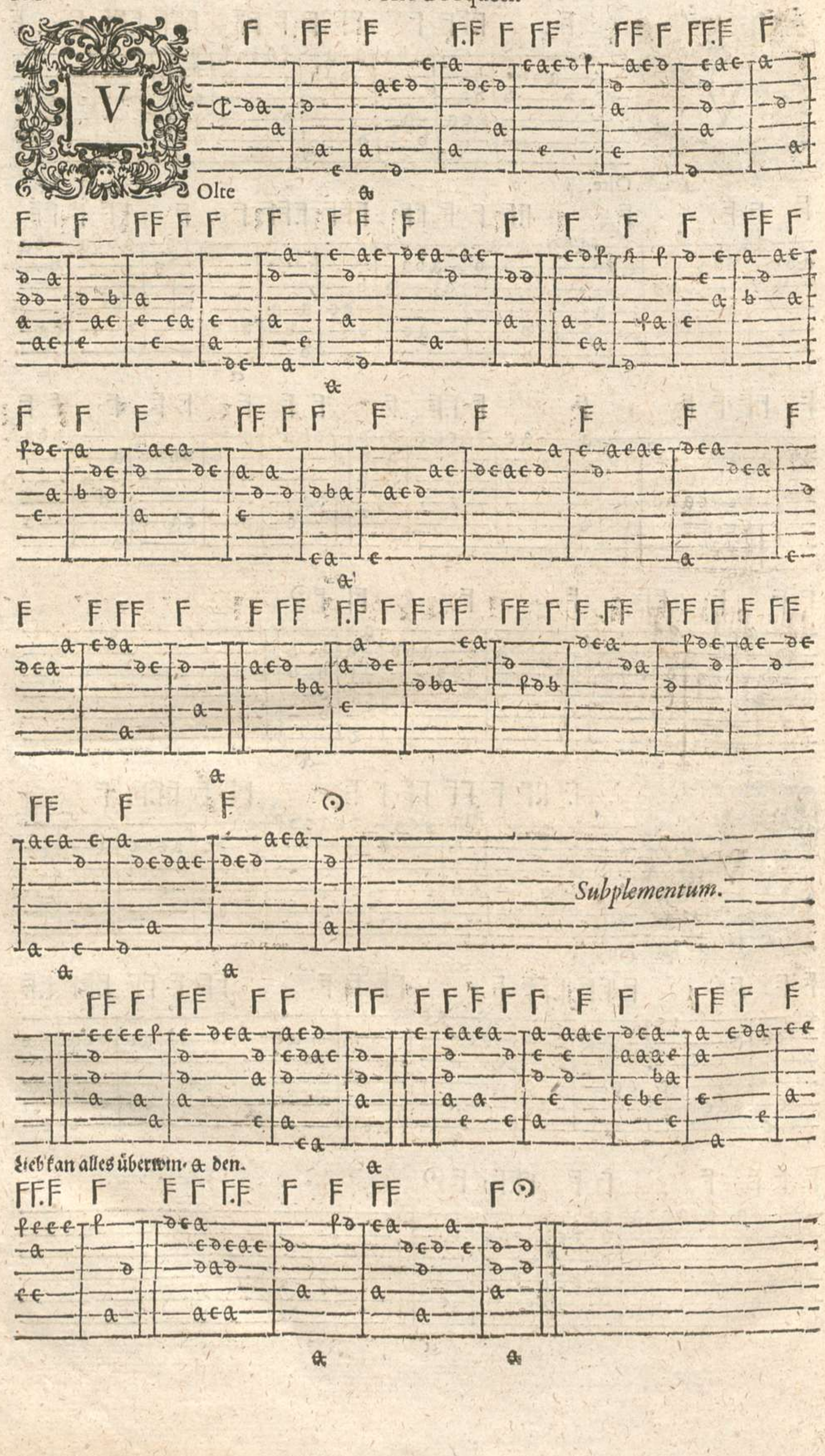
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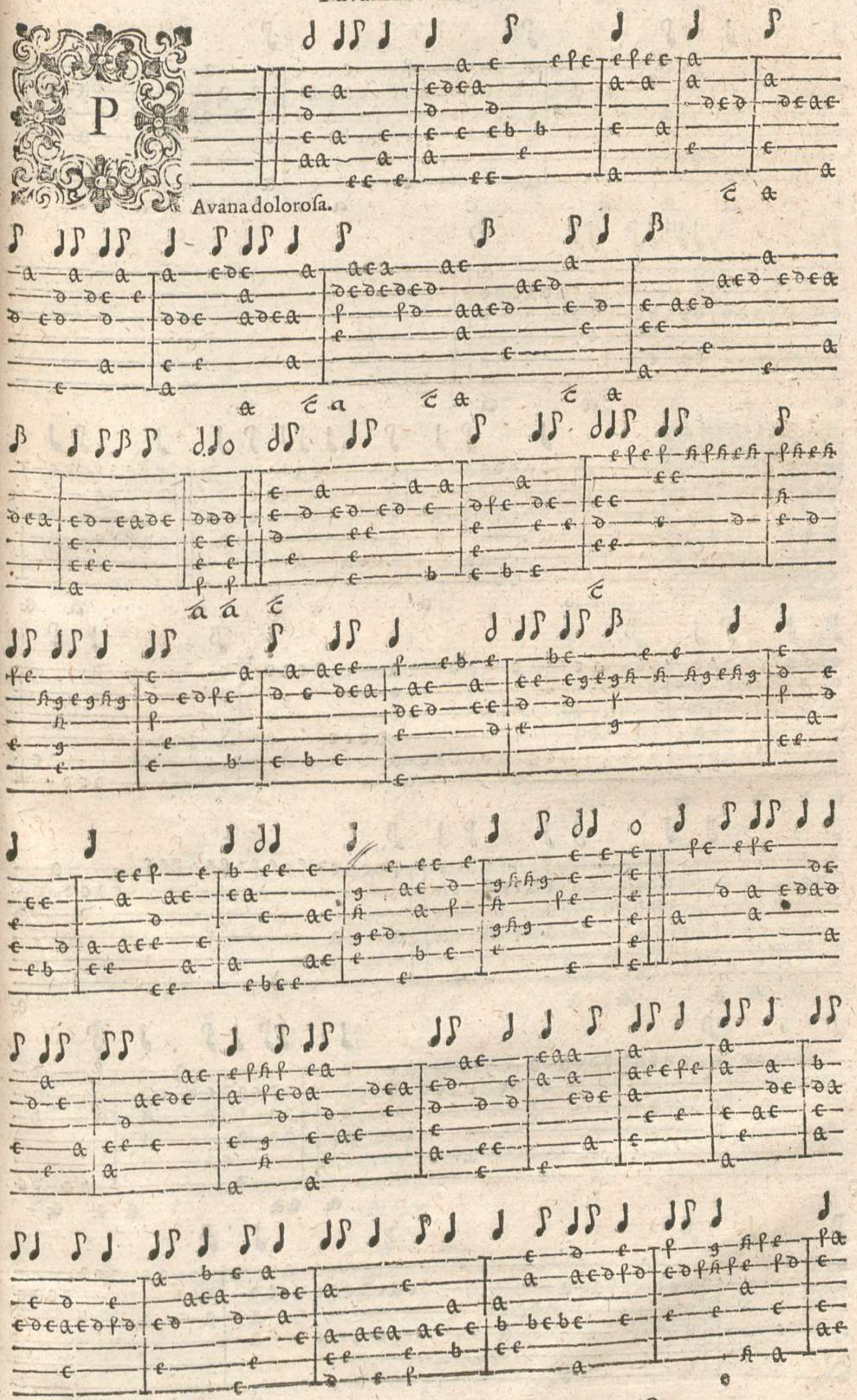
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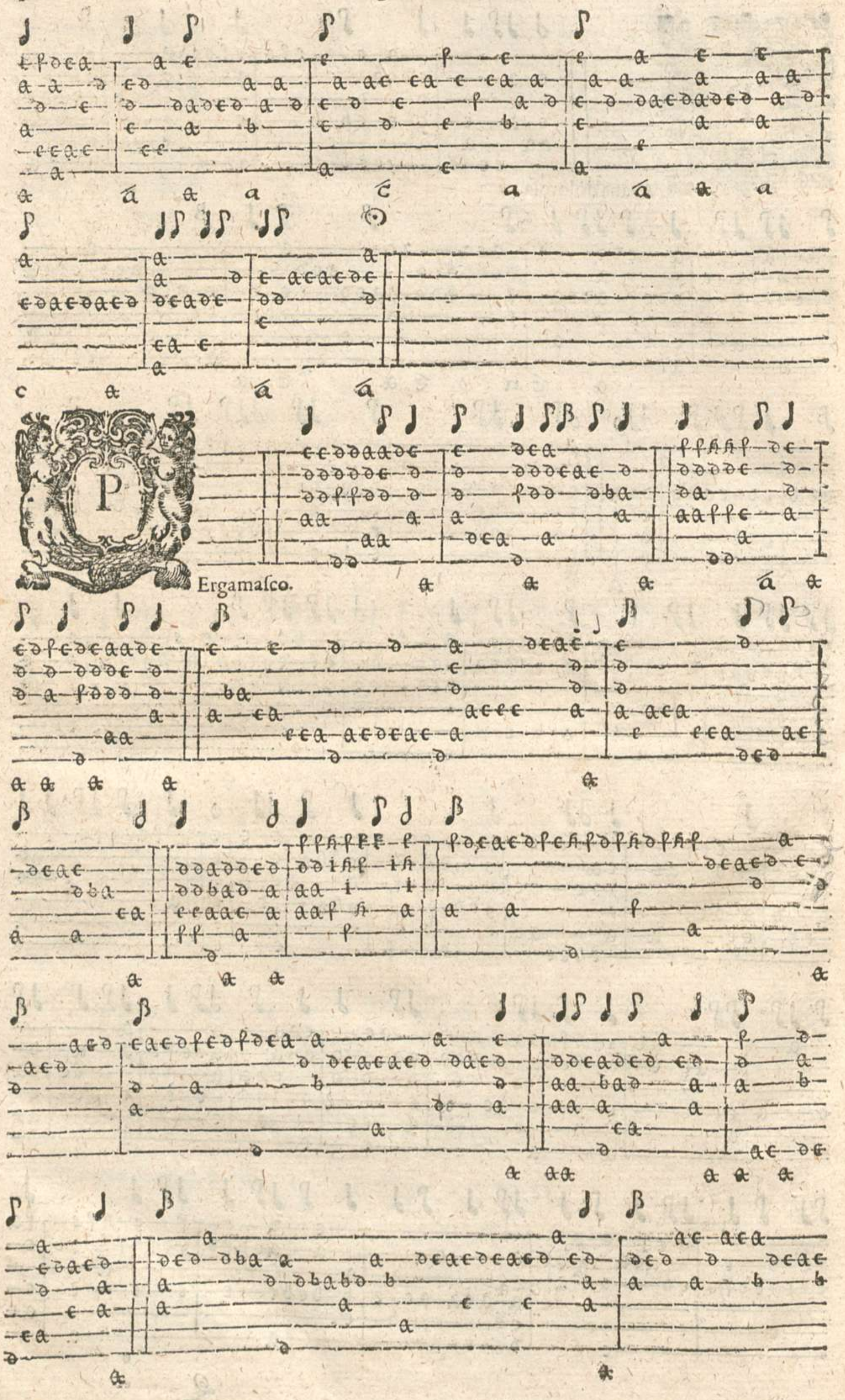
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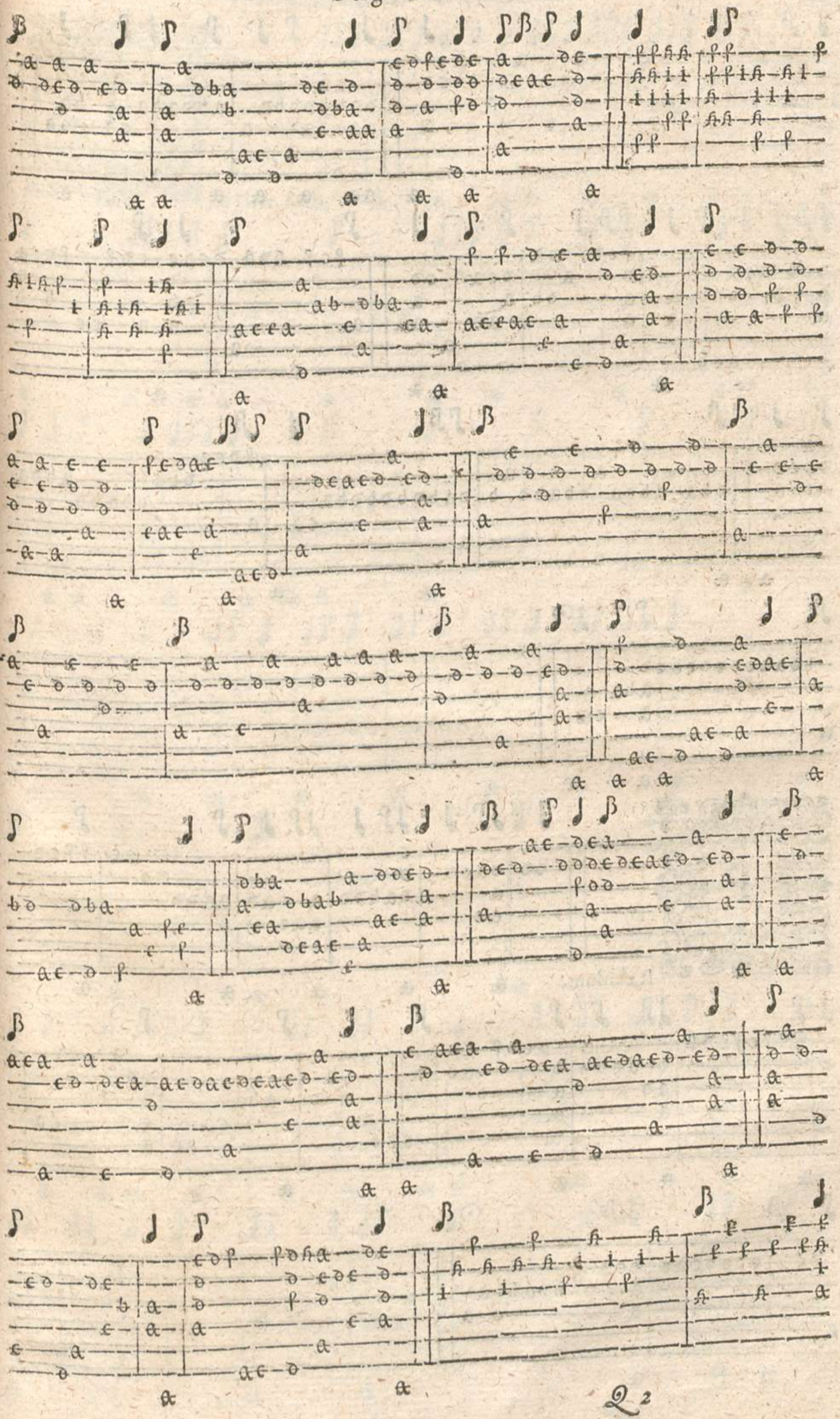
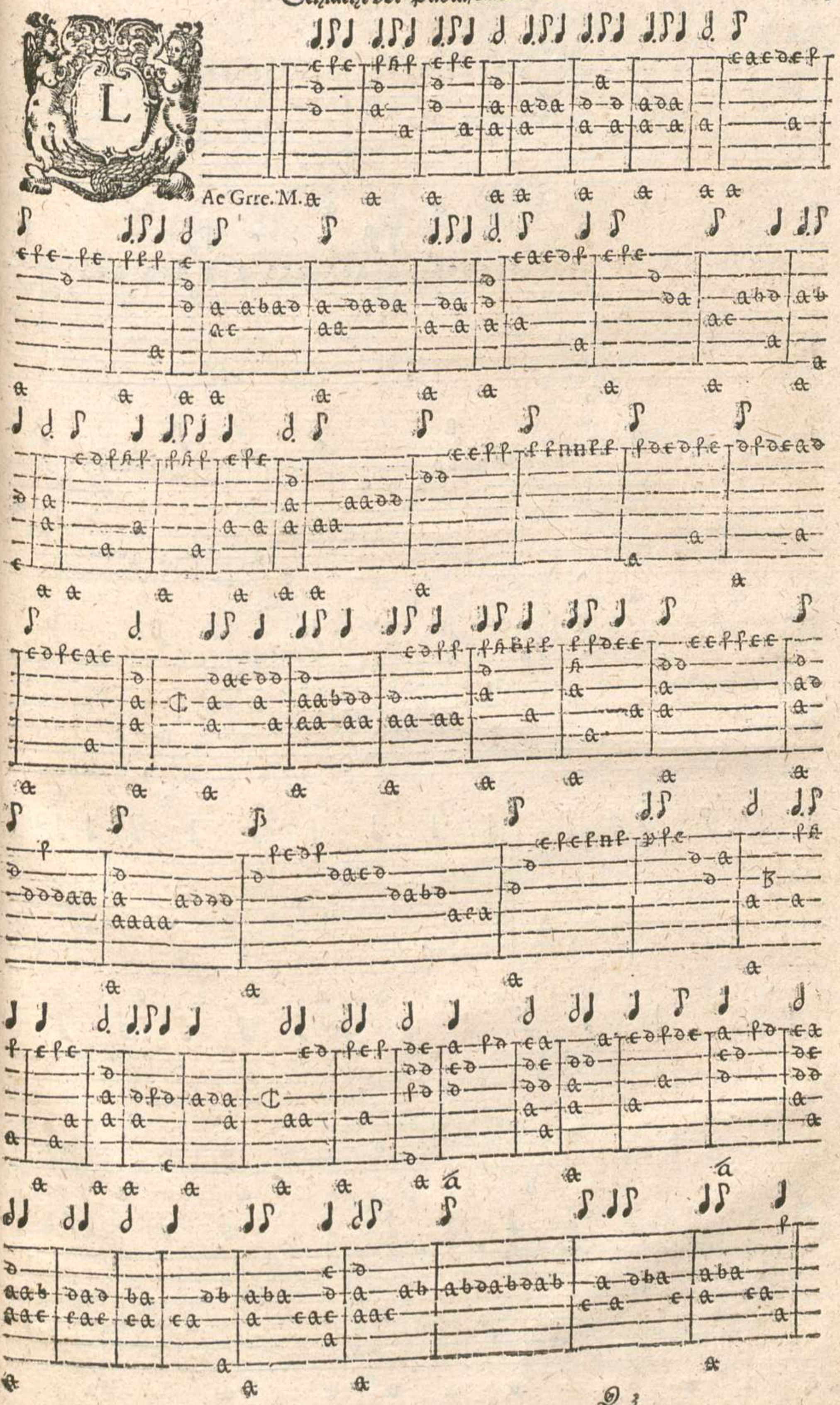



Præludum.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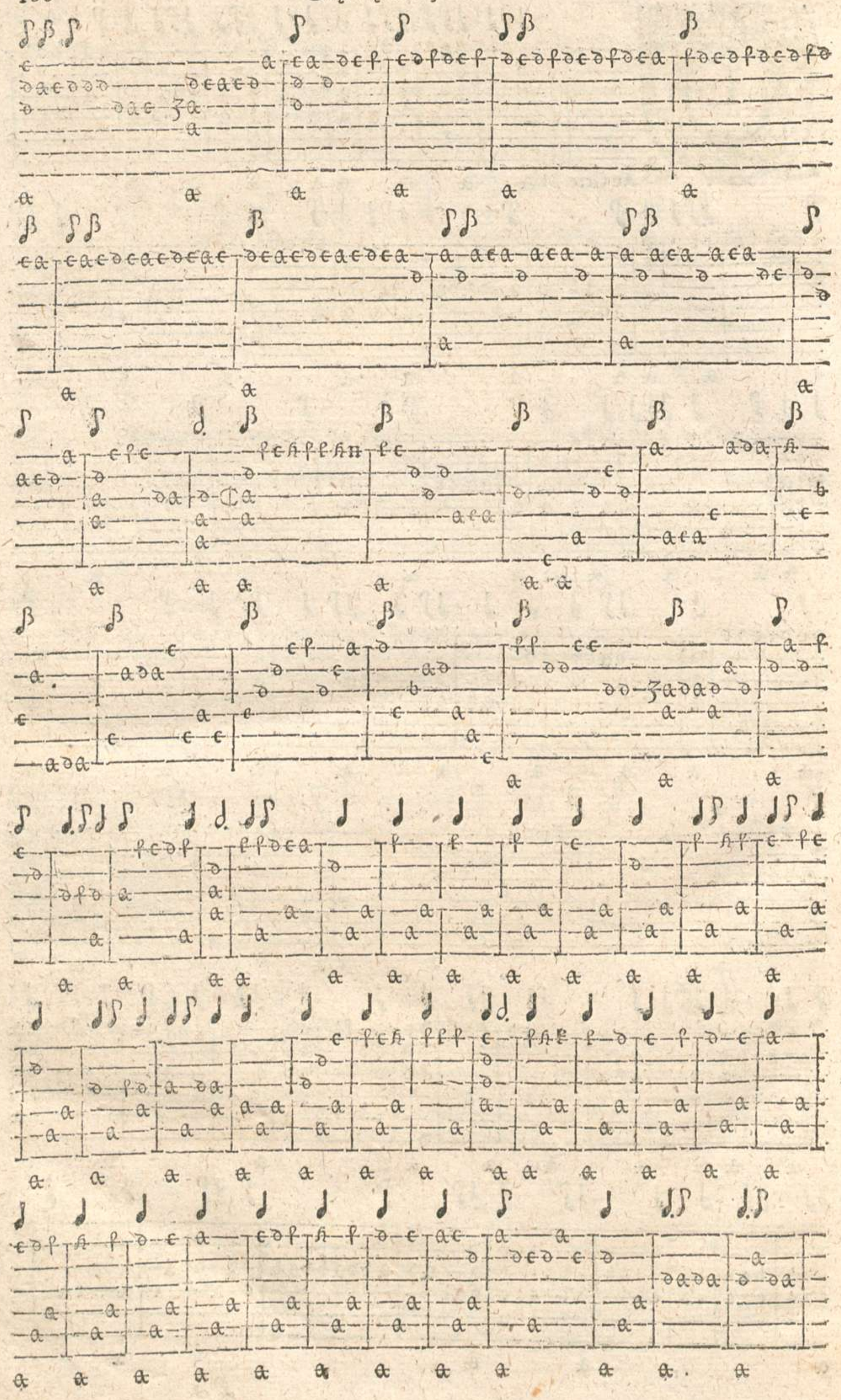
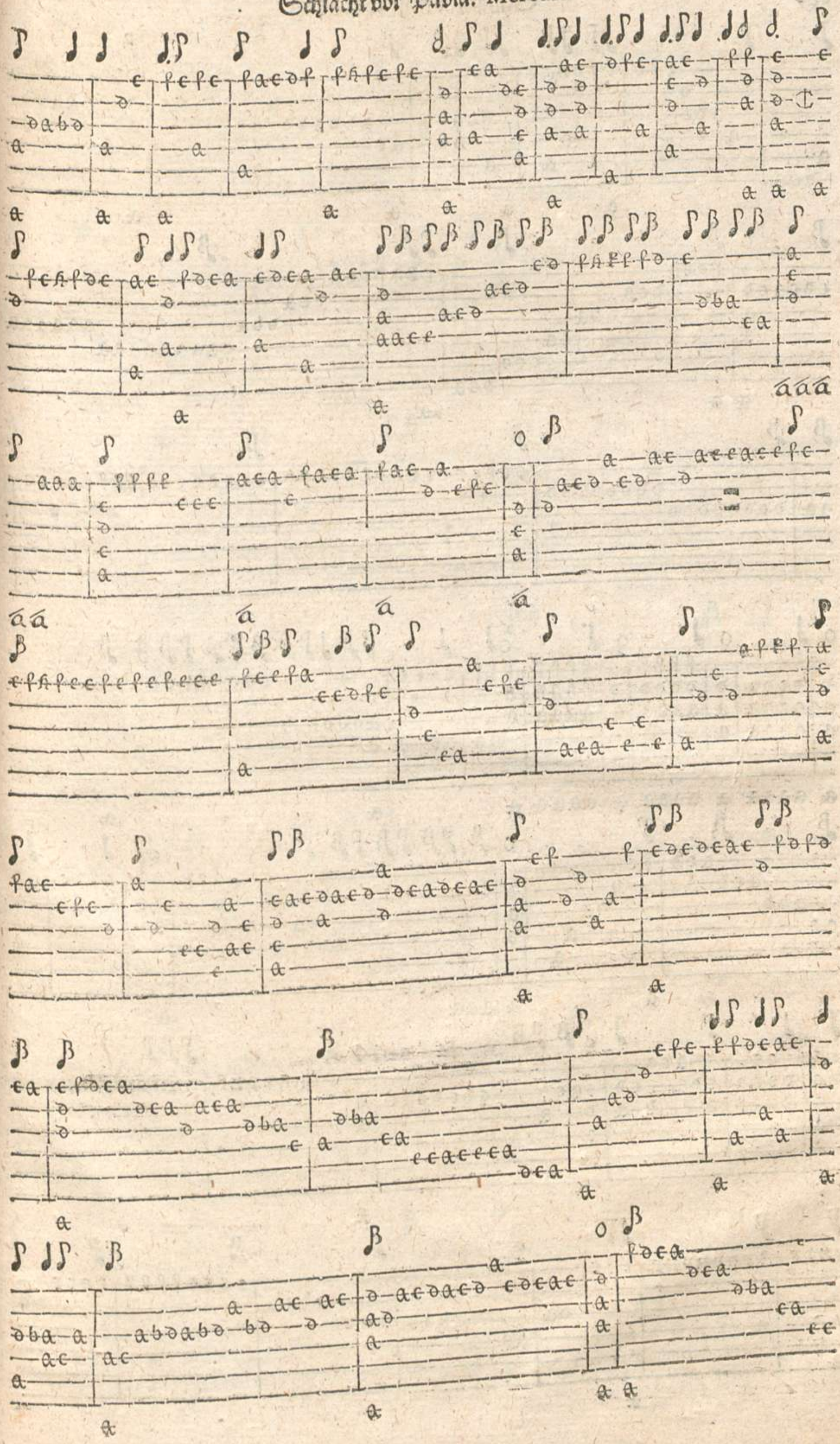
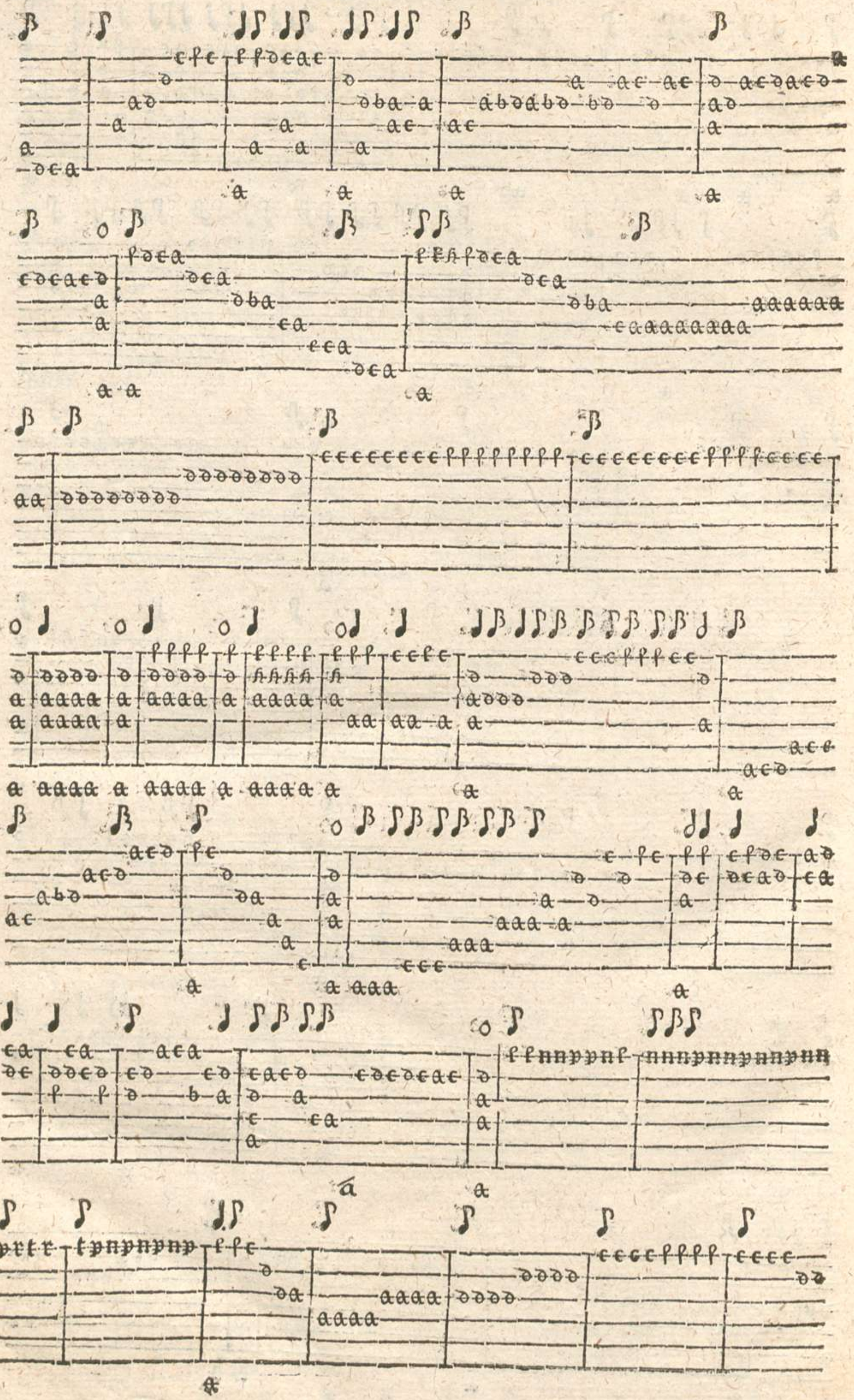
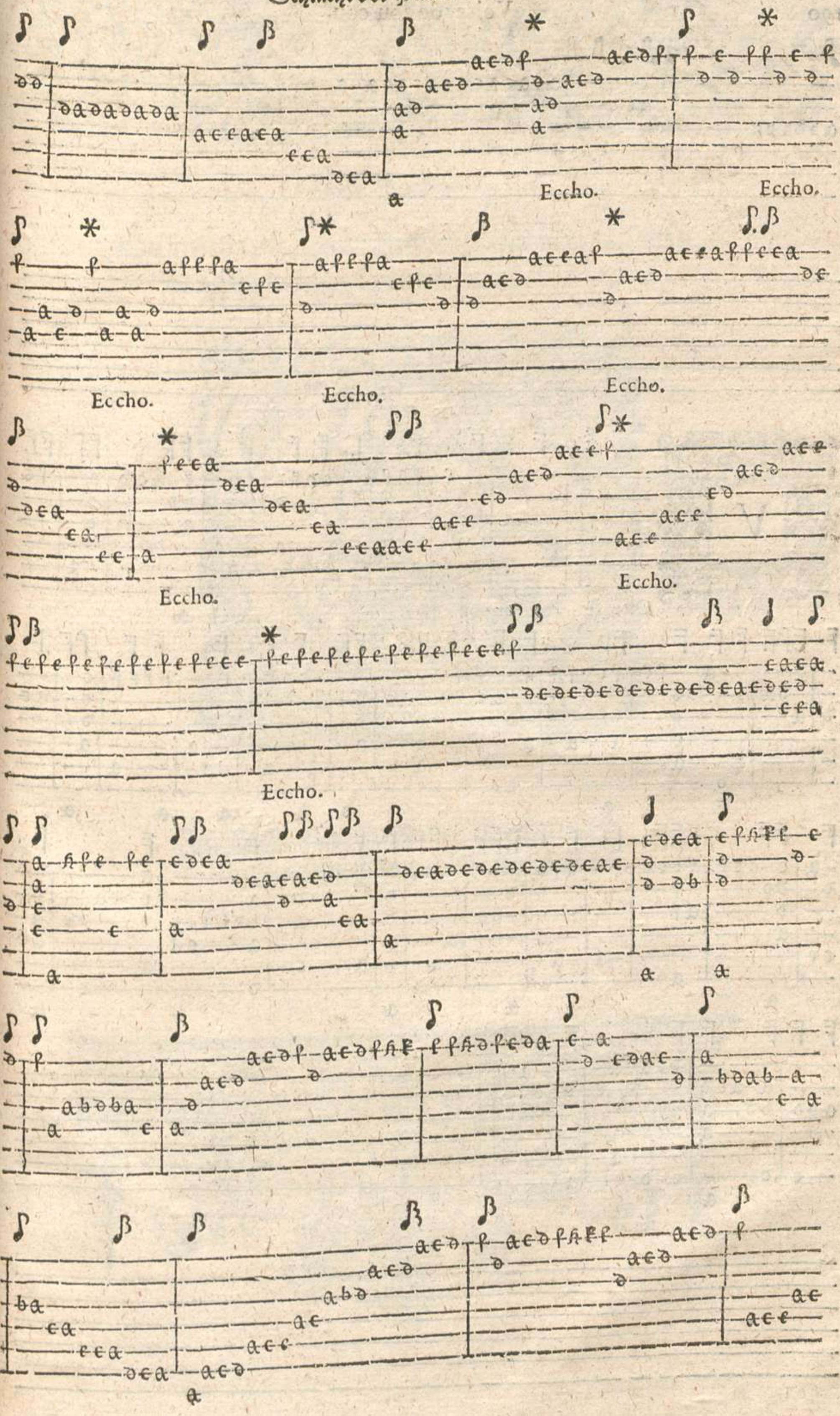
Ac Grre. M.





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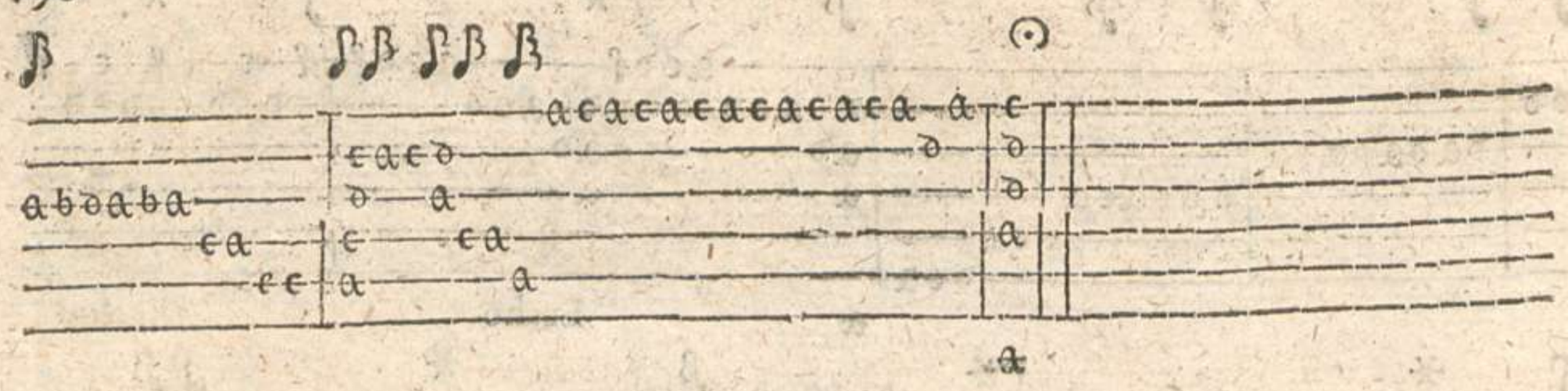

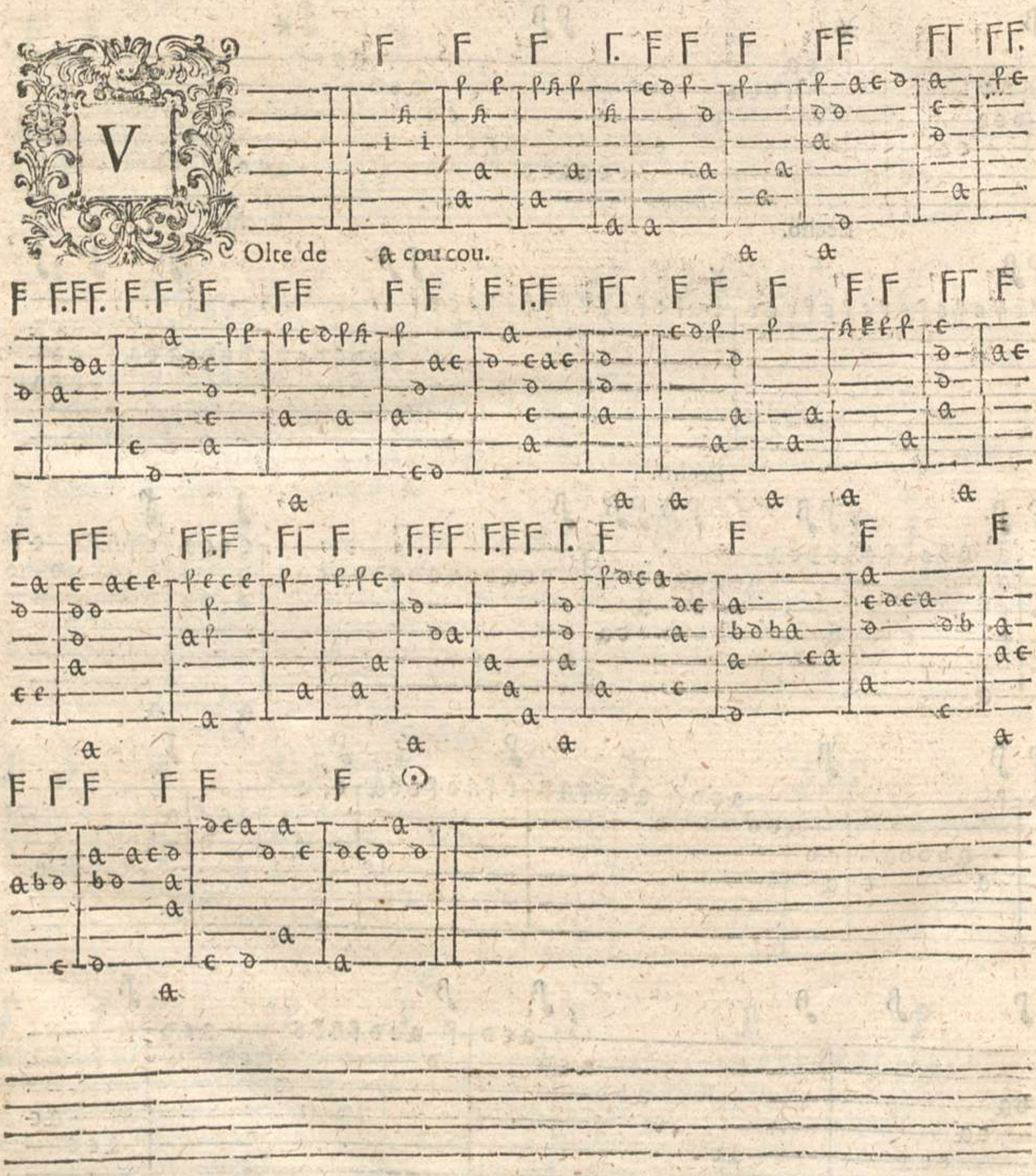
Olte de cou cou.

Ovid. lib. 1. de Ponto.

Quamvis est igitur meritis indebita nostris:
Magna tamen spes est in bonitate Dei.

Ich förcht mein Feind/veracht jhn nicht/
Gott im Himmel sitzt im Gericht.